

ORIGINAL HYMN TUNES,

CHANTS, SENTENCES, AND MOTETS,

COMPOSED BY

HENRY K. OLIVER.

Concors vox sit omnium,
Deum collaudantium;
Quem adorant Seraphim,
Angeli et Cherubim.

HAMERKEN,
1450.

Una illis voces sonans,
Læta Deo laudes donans,
Omnis mundi creatura,
Semper cantet Alleluia! H. K. O.

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Deum collaudantium ;
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PREFACE.

This little Work, the fruit of hours of leisure and recreation, is respectfully dedicated to the
SALEM ORATORIO SOCIETY,

an Association of Amateurs, which, successfully maintaining the merited musical reputation of that city, has, by its mastery and accurate rendering of the most difficult and best works of the great authors, within the brief period of a half-dozen years, attained a conspicuous rank among the most eminent of kindred organizations. May the society and its good name be permanent.

Should these unpretending attempts meet the push of criticism, it may be tempered by the consideration that their author, not a musician by education, has acquired his limited knowledge of the art, by personal study, reading, and practice, unaided by professional instruction. An earnest lover of sacred music, he has made that department more a specialty, and hopes that his small contribution may aid in the praise-services of God, at both Church and Home.

Some of the Hymn-Tunes are simple and easy, and may be used by the general congregation. Others, more elaborate and difficult, may require better trained, and more expert singers.

HENRY K. OLIVER.

Salem, Mass., Jan. 1, 1875.

ORIGINAL HYMN TUNES,

MOTETS, CHANTS, &c.

Composed by

HENRY K. OLIVER.

ACTON. L. M.

Thy praise, O God, shall wake my lyre, Thy love its tuneful strings inspire; Thy mercy all my voice employ, In grateful notes of solemn joy.

ADDISON. L. M. 6 lines.

The Lord my pas - ture shall pre - pare, And feed me with a sheep - herd's care, His pres - ence shall my wants sup - ply,

This musical system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are written below the vocal staves, aligned with the notes.

And guard me with a watch - ful eye, My noon - day walks He shall at - tend, And all my mid - night hours de - fend.

This musical system continues the piece with two vocal staves and a piano accompaniment, maintaining the same musical notation and key signature as the first system. The lyrics are written below the vocal staves.

O Guide divine, still lead us on, Thro' all the blissful road, Till to the sa-cred mount we rise, And see our Father, God;

Ritard.

f tempo.

p
There sor-row, sighing, and distress, Like shadows all are fled; While garlands of im-mortal joy, Shall bloom on every head.

ALDERBROOK. S. M.

Be - hold the Lamb of God, Who takes our sins a - way; See and a - dore his heav'n-ly love, And praise him night and day.

The musical score for 'Alderbrook, S. M.' consists of four staves. The top two staves are for the vocal part, and the bottom two are for the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is common time (C). The lyrics are written below the vocal staves.

ALGERNON. L. M.

Forgive me Lord, for thy dear Son, The ills that I this day have done; That with the world, myself, and Thee, I, ere I sleep, at peace may be.

The musical score for 'Algernon, L. M.' consists of four staves. The top two staves are for the vocal part, and the bottom two are for the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The lyrics are written below the vocal staves.

ARMY HYMN.

7

For Male voices, without accompaniment. Words by OLIVER WENDELL HOLMES.

1st TENOR.

1. O Lord of Hosts, Al-migh-ty King! Be-hold the sac-ri-fice we bring! To every arm thy strength im-part, Thy spir-it shed, through eve-ry heart.

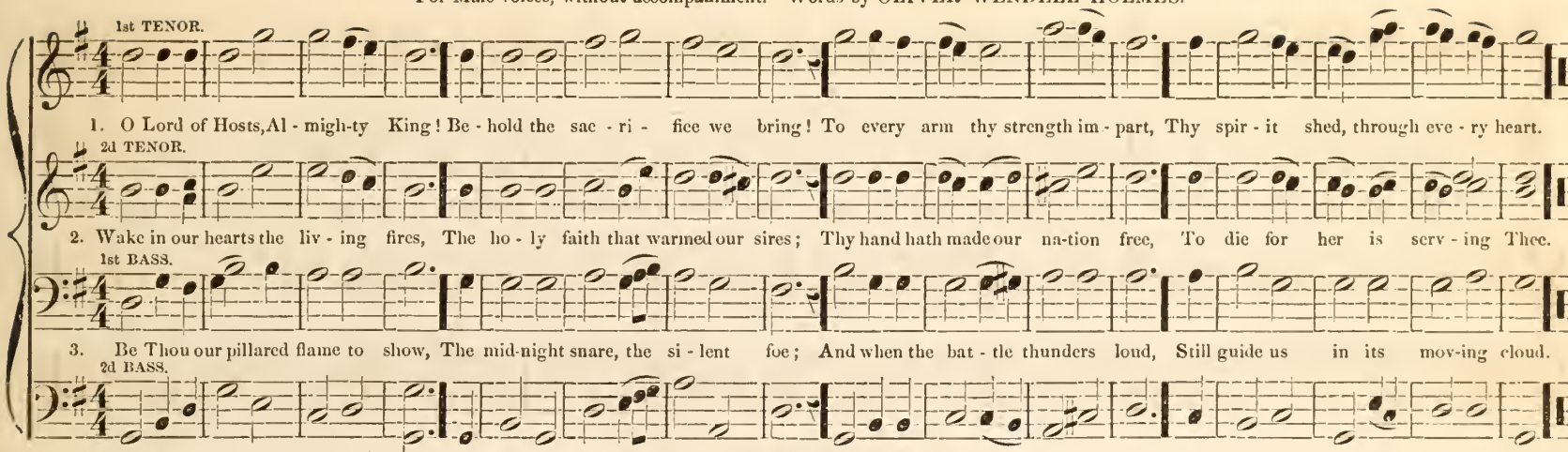
2d TENOR.

2. Wake in our hearts the liv-ing fires, The ho-ly faith that warned our sires; Thy hand hath made our na-tion free, To die for her is serv-ing Thee.

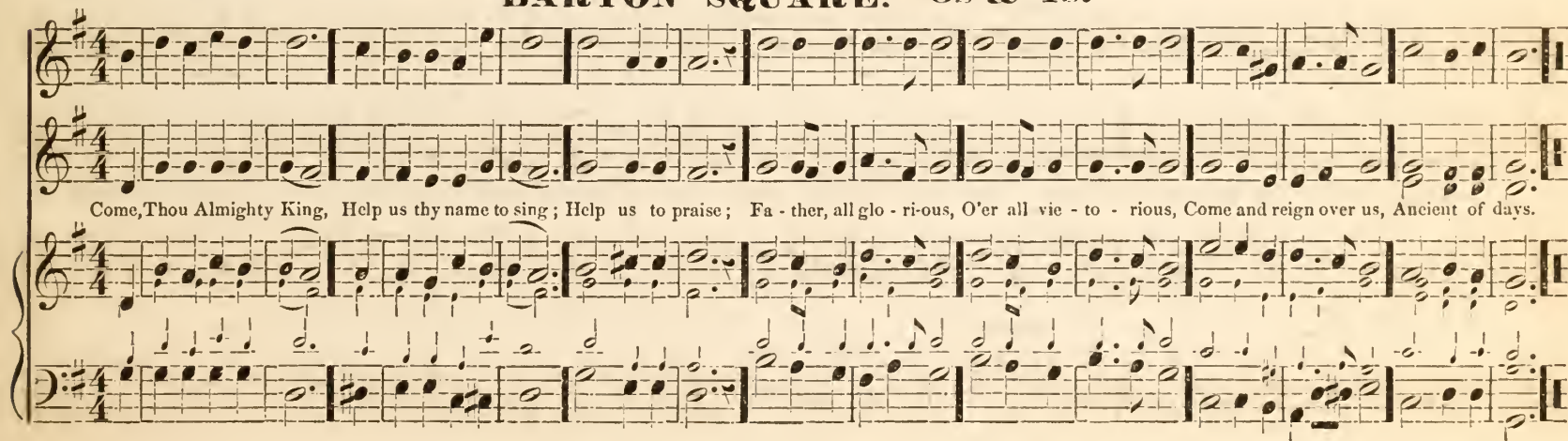
1st BASS.

3. Be Thou our pillared flame to show, The mid-night snare, the si-lent foe; And when the bat-tle thunders loud, Still guide us in its mov-ing cloud.

2d BASS.



BARTON SQUARE. 6s & 4s.



Come, Thou Almighty King, Help us thy name to sing; Help us to praise; Fa-ther, all glo-ri-ous, O'er all vie-to-ri-ous, Come and reign over us, Ancient of days.

Light of those whose drear-y dwelling, Borders on the shades of death: Rise on us, thy - self re - veal-ing,

This musical system consists of four staves. The top two staves are for the vocal parts, written in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The bottom two staves are for the piano accompaniment, written in grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are written below the vocal staves, aligned with the notes.

Dis - si - pate the clouds be - neath; Chasing all our fears, and cheering Ev - 'ry poor, be - nighted heart.

This musical system also consists of four staves, following the same format as the first system. It continues the melody and accompaniment, with the lyrics 'Dis - si - pate the clouds be - neath; Chasing all our fears, and cheering Ev - 'ry poor, be - nighted heart.' written below the vocal staves.

Slowly.

O Lord, when I have safely passed, Thro' every con-flict but the last, O point to realms of end-less day, And wipe the latest tear a-way.

This musical score is for the hymn 'Bernthorpe' in the L. M. (Long Meter) style. It is marked 'Slowly.' and is in the key of B-flat major (two flats) and 2/4 time. The score consists of four staves: a vocal melody line (treble clef), a second vocal line (treble clef), and a piano accompaniment (grand staff with treble and bass clefs). The lyrics are written below the second vocal line. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

BEVERLY. 7s.

Now the shades of night are gone; Now the morn-ing light is come, Lord may we be thine, to-day, Drive the shades of sin a-way.

Fill our souls with heavenly light, Ban-ish doubt and clear our sight; In thy service, Lord, to-day, May we stand, and watch and pray.

This musical score is for the hymn 'Beverly' in the 7s. (Seven Feet) style. It is in the key of B-flat major (two flats) and 4/4 time. The score consists of four staves: a vocal melody line (treble clef), a second vocal line (treble clef), and a piano accompaniment (grand staff with treble and bass clefs). The lyrics are written below the second vocal line. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

As the hart, with ea - ger looks, Pant - eth for the wa - ter brooks, So my soul, a - thirst for thee,

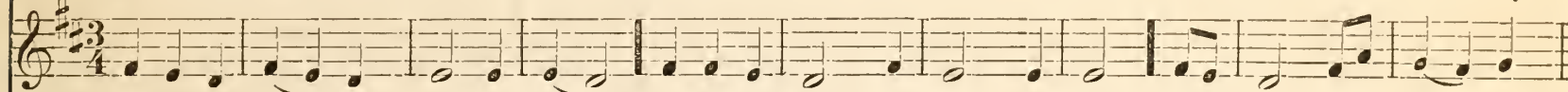
The first system of the musical score for 'Bosworth'. It consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The lyrics are written below the vocal staves.

Ritard.
Pants the liv - ing God to see; When, O when, with fil - ial fear, Lord, shall I to thee draw near.

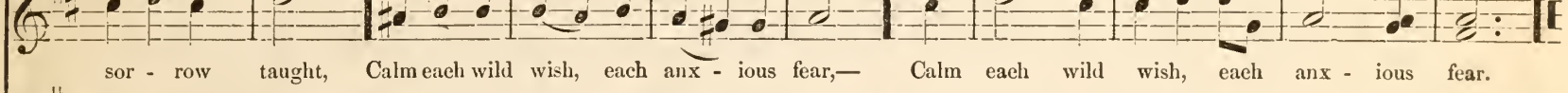
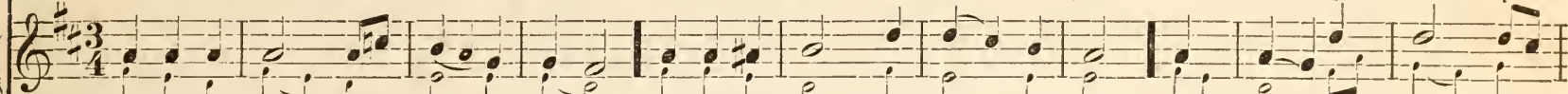
The second system of the musical score. It continues from the first system. The key signature and time signature remain the same. The tempo marking 'Ritard.' is placed above the first staff. The lyrics are written below the vocal staves.



1. My God, I thank Thee,— may no thought E'er deem thy chas - tise - ment se - vere, But may this heart, by



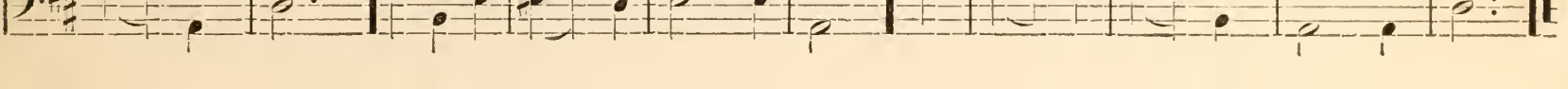
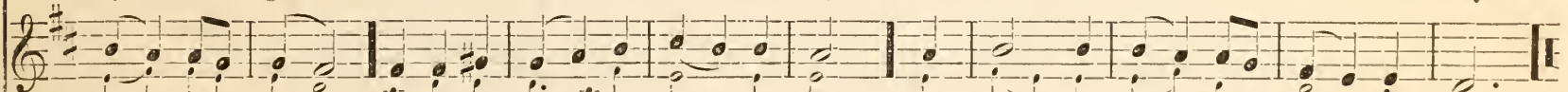
2. Thy mercy bids all na - ture bloom, The sun shines bright, and man is gay ; Thine e - qual mer - cy



sor - row taught, Calm each wild wish, each anx - ious fear,— Calm each wild wish, each anx - ious fear.



spreads the gloom, That darkens o'er his lit - tle day,— That dark - ens o'er his lit - tle day.



Je - sus, lov - er of my soul, Let me to thy bos - om fly, While the near - er wa - ters roll

While the tem - pest still is high— Hide me till the storm be past, O re - ceive my soul at last.

The musical score is written in 3/4 time with a key signature of one sharp (F#). It consists of two systems. The first system includes a vocal melody (treble clef) and a piano accompaniment (grand staff). The second system continues the vocal melody and piano accompaniment. The lyrics are written below the vocal staff. The score ends with a double bar line and repeat dots.

1. A - bid with me, from morn till eve, For without thee I can-not live, A - bid with me when death is nigh, For with-out thee, I can - not die.

CHADWICK. C. M.

Blest is the man whose ten-der heart, Feels all an - oth - er's pain; To whom the sup - pli - cat - ing eye, Was nev - er raised in vain.

CHESTNUT STREET. C. M.

He leads my wea-ry, wand'ring feet Where sweetest pastures grow ; Where gentle gales my steps shall greet, And peace-ful riv - ers flow.

This musical score is for the hymn 'CHESTNUT STREET. C. M.' in 3/4 time. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has one flat (B-flat), and the time signature is 3/4. The lyrics are: 'He leads my wea-ry, wand'ring feet Where sweetest pastures grow ; Where gentle gales my steps shall greet, And peace-ful riv - ers flow.'

CHILMARK. C. M. (Major if taken in 4 $\frac{1}{2}$ s.)

I would sub-mit to all thy will ; For Thou art good and wise ; Let each rebellious thought be still, Nor one faint murmur rise.

This musical score is for the hymn 'CHILMARK. C. M.' in common time (C). It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has one sharp (F-sharp). The time signature is C. The lyrics are: 'I would sub-mit to all thy will ; For Thou art good and wise ; Let each rebellious thought be still, Nor one faint murmur rise.'

Mark the soft fall - ing snow, And the de - scend - ing rain ; To heaven, from whence they flow,

This system contains the first two staves of the musical score. It is written in 4/4 time with a key signature of three sharps (F#, C#, G#). The vocal melody is on the top staff, and the piano accompaniment is on the bottom staff, which includes both treble and bass clefs. The lyrics are written below the vocal staff.

They turn not back a - gain ; But wa - ter earth thro' eve - ry pore, And call forth all her se - cret store.

This system contains the next two staves of the musical score, continuing from the first system. It maintains the same 4/4 time and key signature. The vocal melody continues on the top staff, and the piano accompaniment continues on the bottom staff. The lyrics are written below the vocal staff.

CLONBERNE. L. M.

To Thee, O God, in notes of joy, My grateful voice I dai - ly raise, My love shall all my song employ, Thy goodness all my heart-felt praise.

CROWN POINT. L. M.

CROWN POINT. E. M.

When as returns this solemn day, Man comes to meet his Maker, God, What rites, what honors shall he pay, How spread his Maker's praise abroad.

While in this world of hopes and fears, This wild of cares and toils and tears ;

The first system of the musical score for 'Clover Hill'. It consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/2. The lyrics are written below the vocal staves.

Shed down, O Lord, . . . a heaven - ly ray, To guide us in the doubt - ful way.

The second system of the musical score. It continues with four staves (two vocal, two piano). The lyrics are written below the vocal staves. The musical notation includes various notes, rests, and accidentals, with some triplets indicated by a '3' over a bracket.

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are: "Zi - on stands with hills sur - round-ed; Zi - on kept by pow'r di - vine; All her foes shall be con - found - ed,"

Zi - on stands with hills sur - round-ed; Zi - on kept by pow'r di - vine; All her foes shall be con - found - ed,

The second system of the musical score continues the composition with four staves. The key signature and time signature remain the same. The lyrics are: "Tho' the world in arms combine. Hap-py Zi - on, hap - py Zi - on, What a fa - vored lot is thine."

Tho' the world in arms combine. Hap-py Zi - on, hap - py Zi - on, What a fa - vored lot is thine.

I hear at morn and even, At noon and mid-night hour, The cho-ral har - mo - nies of heaven, So - raph - ic mu - sic pour.

This musical score is for the hymn 'DERBY. S. M.' in 4/4 time, key of D major. It features a vocal melody and a piano accompaniment. The vocal line consists of two staves, with the lyrics written below the first staff. The piano accompaniment consists of two staves, with the right hand playing a flowing melody and the left hand providing a steady bass line. The music concludes with a double bar line and repeat dots.

DRUMMOND. C. M.

Thy gen-tle whis-pers let me hear, Till all my sor-rows cease ; And gales of par - a - dise shall cheer, My wea-ry soul in peace.

This musical score is for the hymn 'DRUMMOND. C. M.' in 3/4 time, key of D major. It features a vocal melody and a piano accompaniment. The vocal line consists of two staves, with the lyrics written below the first staff. The piano accompaniment consists of two staves, with the right hand playing a melody that includes a triplet and the left hand providing a steady bass line. The music concludes with a double bar line and repeat dots.

Wake! all ye soar - ing tribes and sing, Ye cheer - ful warblers of the spring; Har - mo - nious voi - ces raise To him who shap'd your

fin - - er mould, Who tipp'd your glittering wings with gold, And tuned your voice to 3 praise.

The musical score is written for voice and piano. It consists of two systems of music. The first system has three staves: a vocal staff (treble clef, key of D major, 4/4 time), a piano accompaniment staff (treble clef), and a piano accompaniment staff (bass clef). The second system also has three staves: a vocal staff (treble clef), a piano accompaniment staff (treble clef), and a piano accompaniment staff (bass clef). The lyrics are written below the vocal staff. The key signature is D major (two sharps). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings.

On this be - nighted heart, O God, of love, in mercy shine; And let thy heal - ing voice im - part A word of life di - vine.

This musical score is for the hymn 'EAST CHURCH'. It is written for four parts: Soprano, Alto, Tenor, and Bass. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The melody is primarily in the Soprano and Alto parts, with the Tenor and Bass parts providing harmonic support. The lyrics are: 'On this be - nighted heart, O God, of love, in mercy shine; And let thy heal - ing voice im - part A word of life di - vine.'

ELKTON. C. M.

On the bright ranks of happy souls, Those blissful beams shall shine: While the loud song of triumph rolls, In har - mo - ny di - vine, In har - mo - ny di - vine.

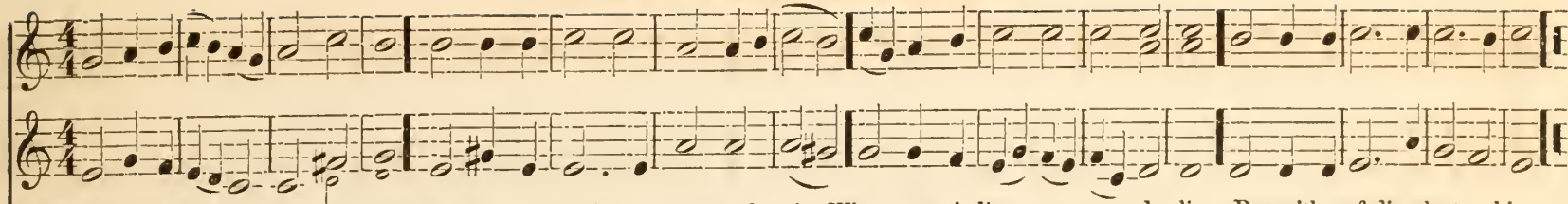
This musical score is for the hymn 'ELKTON'. It is written for four parts: Soprano, Alto, Tenor, and Bass. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The melody is primarily in the Soprano and Alto parts, with the Tenor and Bass parts providing harmonic support. The lyrics are: 'On the bright ranks of happy souls, Those blissful beams shall shine: While the loud song of triumph rolls, In har - mo - ny di - vine, In har - mo - ny di - vine.'

First system of the musical score. It consists of two vocal staves (soprano and alto) and a piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/2. The lyrics are: "Rise, my soul, and stretch thy wings, Thy bet - ter por-tion trace; Rise from tran - si - to - ry things, Towards heav'n thy dwelling place ;".

Rise, my soul, and stretch thy wings, Thy bet - ter por-tion trace; Rise from tran - si - to - ry things, Towards heav'n thy dwelling place ;

Second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: "Sun, and moon, and stars de - cay, Time shall soon this earth re - move ; Rise, my soul and haste a - way, To seats prepared a - bove.".

Sun, and moon, and stars de - cay, Time shall soon this earth re - move ; Rise, my soul and haste a - way, To seats prepared a - bove.



FEDERAL STREET. L. M.

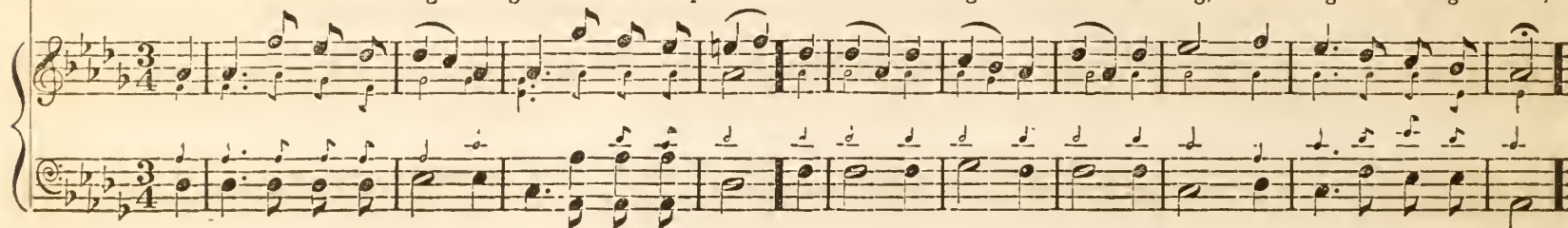
Words by MRS. STEELE.
 "So fades the lovely, blooming flower,"

See gentle patience smile on pain— See dying hope re - vive again ; Hope wipes the tear from sorrow's eye, While faith points upward to the sky.

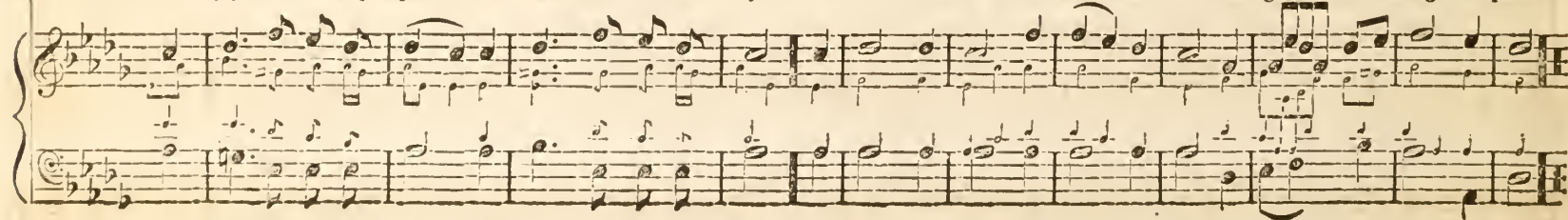
The musical score for 'FEDERAL STREET. L. M.' is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It features a four-part setting with two vocal staves (Soprano and Alto) and a piano accompaniment consisting of Treble and Bass clef staves. The lyrics are: 'See gentle patience smile on pain— See dying hope re - vive again ; Hope wipes the tear from sorrow's eye, While faith points upward to the sky.'



Our souls would rise and sing Our great Cre - a - tor's praise; Fain would our tongues a - dore our King, And songs of hom-age raise;



Let joy and wor-ship spend The rem - nant of our days; And oft to God our souls as - cend In grate - ful songs of praise.



Behold, the blind their sight re-ceive ; Be-hold, the dead a-wake and live ; The dumb speak wonders, and the lame, Leap like the hart and bless His name.

This musical score is for the hymn 'FROTHINGHAM. L. M.'. It consists of four staves. The first two staves are for the vocal parts (Soprano and Alto), and the last two are for the piano accompaniment (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: 'Behold, the blind their sight re-ceive ; Be-hold, the dead a-wake and live ; The dumb speak wonders, and the lame, Leap like the hart and bless His name.'

GILMAN. 6s & 4s.

Come, thou all gra-cious Lord, By heaven and earth adored ; Our prayer attend ; Come and thy children bless ; Give thy good word success ; Make thine own ho-li-ness. On us de-send.

This musical score is for the hymn 'GILMAN. 6s & 4s.'. It consists of four staves. The first two staves are for the vocal parts (Soprano and Alto), and the last two are for the piano accompaniment (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: 'Come, thou all gra-cious Lord, By heaven and earth adored ; Our prayer attend ; Come and thy children bless ; Give thy good word success ; Make thine own ho-li-ness. On us de-send.'

As flows the rap - id riv - er, With channel broad and free, Its wa - ters rippling ev - er, And hasting to the sea.

The first system of the musical score for 'Glen Cove'. It consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the vocal staves.

So life is onward flow - ing, And days of offered peace, And man is swift-ly go - ing, Where days of mercy cease.

The second system of the musical score. It also consists of four staves (two vocal, two piano). The key signature remains two flats, and the time signature is 4/4. The lyrics continue from the first system.

When I tread the verge of Jor - dan, Bid my anx - ious fears sub - side; Bear me thro' the swell - ing

This system contains the first two staves of the musical score. The top staff is a single treble clef, and the bottom staff is a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are written below the top staff, aligned with the vocal melody.

cur - rent, Land me safe on Canaan's side, Songs of prais - es, Songs of prais - es, I will ev - er sing to Thee.

This system contains the next two staves of the musical score, continuing from the first system. It features the same musical notation and key signature. The lyrics continue below the top staff, with some words like 'cur - rent' and 'prais - es' having a 'v' (vibrato) mark above them.

GREENWOOD. L. M.

O Lord thy heavenly radi - ance shed, To cheer and bless my dy - ing bed, And from death's gloom my spirit raise, To see thy face, and sing thy praise.

The musical score for 'GREENWOOD. L. M.' is written in 3/4 time with a key signature of three sharps (F#, C#, G#). It consists of four staves: a vocal melody on a single treble staff, a piano accompaniment on a grand staff (treble and bass), and a second vocal part on a single treble staff. The lyrics are written below the piano accompaniment staff.

HAMPDEN. C. M.

In eve-ry joy that crowns my days, In eve - ry pain I bear; My heart shall find de - light in praise, Or seek re - lief in prayer.

The musical score for 'HAMPDEN. C. M.' is written in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of four staves: a vocal melody on a single treble staff, a piano accompaniment on a grand staff (treble and bass), and a second vocal part on a single treble staff. The lyrics are written below the piano accompaniment staff.

1. The Lord my pas-ture shall pre-pare. And feed me with a shep-herd's care; My noon-day walks he shall at-tend, And all my mid-night hours defend.

2. To fer-tile vales and dew-y meads, My wea-ry, wand'ring steps he leads; Where peaceful rivers, soft and slow, A-mid the ver-dant landscape flow.

The musical score for 'HARMONY GROVE. L. M.' is written for voice and piano. It features two systems of music. The first system contains two verses of lyrics. The music is in 3/2 time with a key signature of two flats (B-flat and E-flat). The vocal line is on a single staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The piece concludes with a final chord in the piano part.

HARTWOOD. C. M.

Thy praise, O God, delight-ful theme, Shall fill my heart and tongue, Let all cre-a-tion bless thy name, In one e-ter-nal song.

The musical score for 'HARTWOOD. C. M.' is written for voice and piano. It consists of a single system of music. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The vocal line is on a single staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The piece concludes with a final chord in the piano part.

HUDSON. L. M.

My God, permit me not to be A stranger to myself and Thee; A - mid ten thousand thoughts I rove, Forgetful of my high - est love.

This musical score is for the hymn 'HUDSON. L. M.' It is written in G major (one sharp) and 3/2 time. The score consists of four staves: two for the vocal melody and two for the piano accompaniment. The vocal melody is written in treble clef, and the piano accompaniment is in bass clef. The lyrics are: 'My God, permit me not to be A stranger to myself and Thee; A - mid ten thousand thoughts I rove, Forgetful of my high - est love.'

IMMANUEL. L. M.

Sweet is the day of sa-cred rest, No mor-tal care can seize my breast; O may my heart in tune be found, Like David's harp of solemn sound.

This musical score is for the hymn 'IMMANUEL. L. M.' It is written in C major (no sharps or flats) and 3/4 time. The score consists of four staves: two for the vocal melody and two for the piano accompaniment. The vocal melody is written in treble clef, and the piano accompaniment is in bass clef. The lyrics are: 'Sweet is the day of sa-cred rest, No mor-tal care can seize my breast; O may my heart in tune be found, Like David's harp of solemn sound.'

From Greenland's i - cy mountains, From In - dia's co - ral strands, Where Af - ric's sun - ny foun - tains Roll down their gold - en sands;

This musical system consists of four staves. The top two staves are vocal parts in treble clef, 3/2 time, with a key signature of one flat. The bottom two staves are piano accompaniment in bass and treble clefs. The lyrics are written below the first two staves.

From many an an - cient riv - er, From many a palmy plain, They call us to de - liv - er Their minds from er - ror's chain.

This musical system also consists of four staves, continuing the vocal and piano parts from the first system. The lyrics are written below the first two staves.

KERNWOOD. 8s & 7s.

God is love, his mercy brightens, All the path in which we move; Bliss he wakes, and woe he lightens; God is wisdom, God is love, God is wisdom, God is love.

KINSLEY. S. M.

Je - sus, my strength, my hope, On thee I cast my care; With hum - ble con - fi - dence, look up, And know thou hear - est prayer.

Rise, my soul, and stretch thy wings, Thy bet - ter portion trace; Rise from tran - si - to - ry things, Toward heav'n thy na - tive place:

rit. *tempo.*

Sun and moon and stars de - cay, Time shall soon this earth re - move; Rise, my soul, and haste a - way, To seats pre - pared a - bove.

Since first thy word a - woke my heart, Like new life dawning o'er me; Where'er I turn mine eyes, thou art, All light and love be - fore me;

The first system of the musical score for 'Kirkwood'. It consists of four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left Hand). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The lyrics are written below the vocal staves.

Naught else I feel, or hear, or see, All bonds of earth I se - ver, Thee a - lone, and on - ly Thee, I live for now and ev - er.

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the vocal staves.

A - mid re - pent - ant tears, We feel sweet peace with - in; We know the God of mer - cy hears, And par - dons eve - ry sin.

LEVERETT. 7s.

Spir - it, leave thy house of clay, Ling'ring dust, re - sign thy breath; Spir-it, cast thy chains a - way, Dust, be thou dis-solved in death.

Slow and soft.

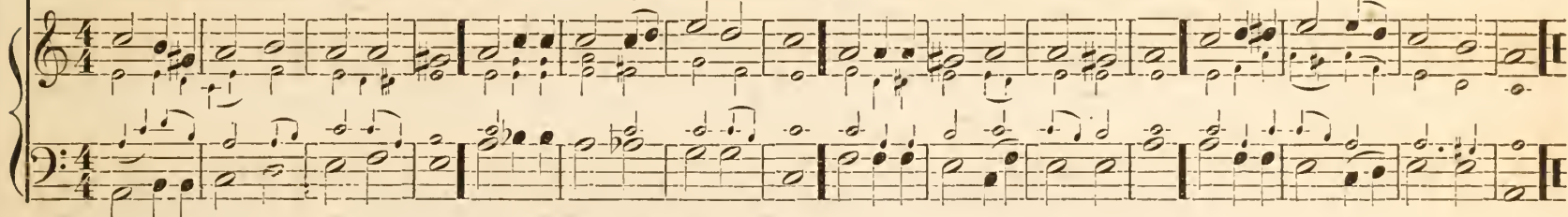
See, the good Shepherd gent - ly leads His wand'ring flocks to ver - dant meads; Where winding riv - ers

soft and slow, A - mid the flowe - ry land - scape flow, A - mid the flowe - ry land - scape flow.

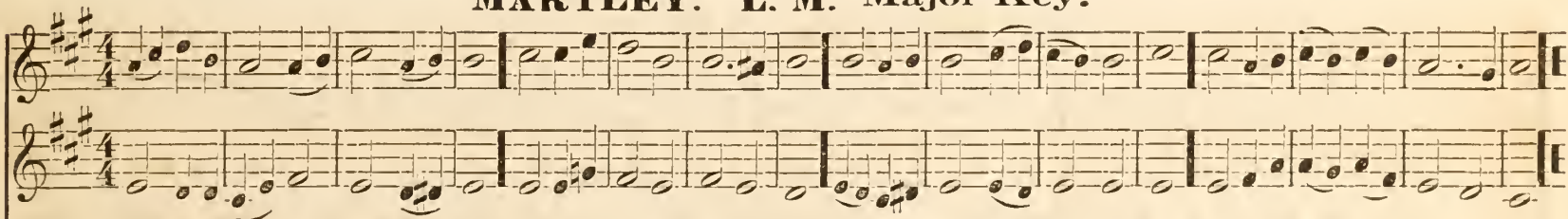
The musical score is written for a voice and piano. The key signature has two flats (B-flat major), and the time signature is 3/4. The tempo/mood is indicated as 'Slow and soft.' The score consists of two systems. The first system contains the first two lines of the vocal melody and the corresponding piano accompaniment. The second system contains the next two lines of the vocal melody and piano accompaniment. The lyrics are written below the vocal line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.



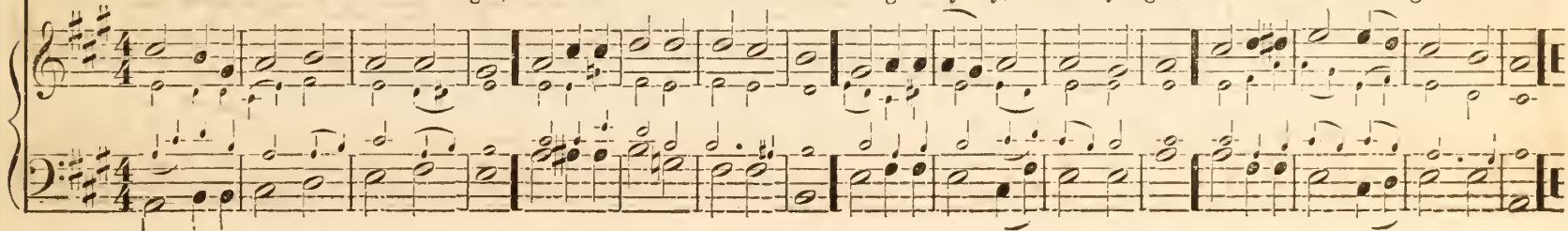
Lo, He shall give thee songs of cheer, And, oh how blest thy heart shall be; Mourner in Zi - on, dry thy tear, The Lord, thy God shall com - fort thee.



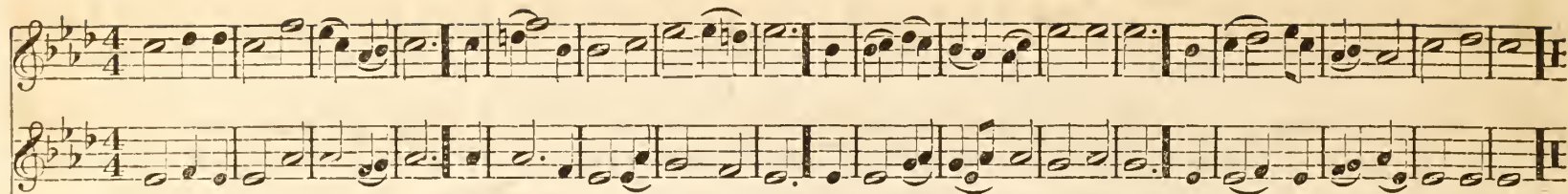
MARTLEY. L. M. Major Key.



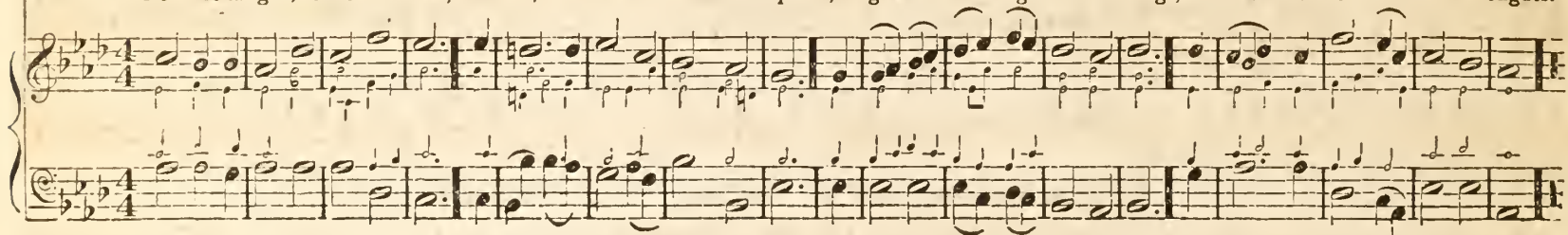
Thou art, O God, the life and light, Of all this wondrous world we see, Its glow by day, its shine by night, Are but reflections caught from Thee.



MELROSE. L. M.



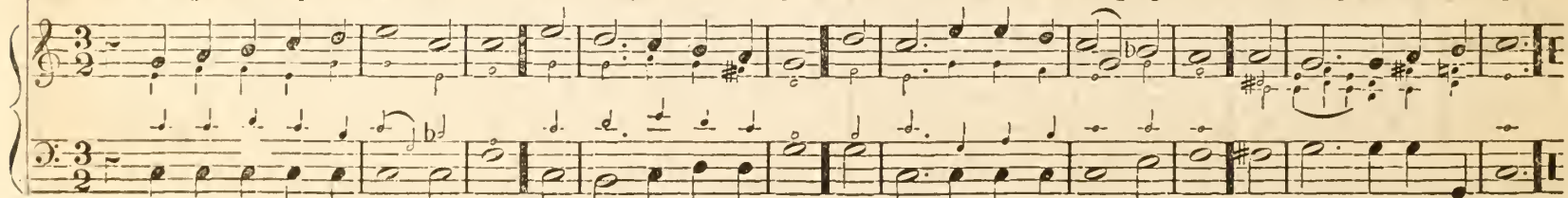
No more fatigue, no more distress, Nor sin, nor death shall reach the place ; No groans shall mingle with the songs, That war - ble from im-mor-tal tongues.



MERTON. C. M.



Ye gold-en lamps of Heav'n, fare-well, With all your fee - ble light ; Fare-well, thou ev - er - chang-ing moon, Pale Em-press of the night.



1. In sleep's se-re-ne, ob - li-vion laid, I safe-ly pass'd the si - lent night; A-gain I see the break-ing shade, And drink a-gain the morn-ing light.

2. A deep - er shade will soon im - pend, A deep-er sleep mine eyes oppress; Yet then thy strength shall still defend, Thy goodness still de - light to bless.

NEARER, MY GOD, TO THEE. 6s & 4s.

Nearer, my God, to Thee, Nearer to Thee; E'en tho' a cross it be That raises me; Still, still my prayer shall be, Nearer, my God, to Thee, Nearer to Thee.

ORGAN.

NEBRASKA. C. M.

Where'er the help-less sons of grief, In deep dis-tress are laid, Swift be our hearts their pain to feel, And swift our hands to aid.

NEPONSET. 8s & 7s.

Love divine, all love ex-cell-ing, Joy of heaven to earth come down, Fix in us thy humble dwelling, All thy faithful mercies crown.

Ar-ray'd in beauteous green, The hills and val - leys shine, And man and beast are fed By Prov - i - dence di - vine;

The first system of the musical score for 'Nithside' consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The melody begins with a treble clef and a key signature of one sharp. The lyrics are written below the vocal staves, with the first line of the system ending with a semicolon.

The har - vest bows, Its gold - en ears, The co - pious seed Of fu - ture years.

The second system of the musical score continues the melody and accompaniment. It also consists of four staves. The lyrics are written below the vocal staves, with the second line of the system ending with a period. The piano accompaniment includes a triplet of eighth notes in the final measure of the system.

NORMAN. L. M.

On eyes that nev - er saw the day, He pour'd the bright celestial ray ; And deafen'd ears, by him un-bound, Caught all the har - mo - ny of sound.

The musical score for 'NORMAN. L. M.' is written in 3/4 time with a key signature of one flat (B-flat). It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are: 'On eyes that nev - er saw the day, He pour'd the bright celestial ray ; And deafen'd ears, by him un-bound, Caught all the har - mo - ny of sound.'

NORMANDY. L. M.

3 When as re - turns this sol - cmn day, Man comes to meet his Mak - er God ; What rites, what honors shall he pay, How spread his sove - reign name a-broad.

The musical score for 'NORMANDY. L. M.' is written in 3/4 time with a key signature of one flat (B-flat). It consists of four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The lyrics are: '3 When as re - turns this sol - cmn day, Man comes to meet his Mak - er God ; What rites, what honors shall he pay, How spread his sove - reign name a-broad.'

Two staves of music in 2/4 time, featuring a treble and bass clef. The melody is written in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat).

Sinner come, for here is found, Balm that flows for every wound; Peace that ev - er shall en - dure, Rest e - ter - nal, sa - cred, sure, Rest e - ter - nal, sacred, sure.

OMNIPRESENCE. L. M.

In part from Haydn,

Two staves of music in 2/4 time, featuring a treble and bass clef. The melody is written in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat).

There is a God all nature speaks, Thro' earth and air, and seas and skies: See, from the clouds his glo-ry breaks, When the first beams of morn-ing rise.

Guide me, O Thou great Je - ho - vah, Pilgrim thro' this barren land; I am weak, but thou art might - y,

This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef, 3/4 time, with a key signature of one flat (B-flat). The bottom staff is a piano accompaniment in bass clef, also in 3/4 time and one flat. The lyrics are written below the vocal staff.

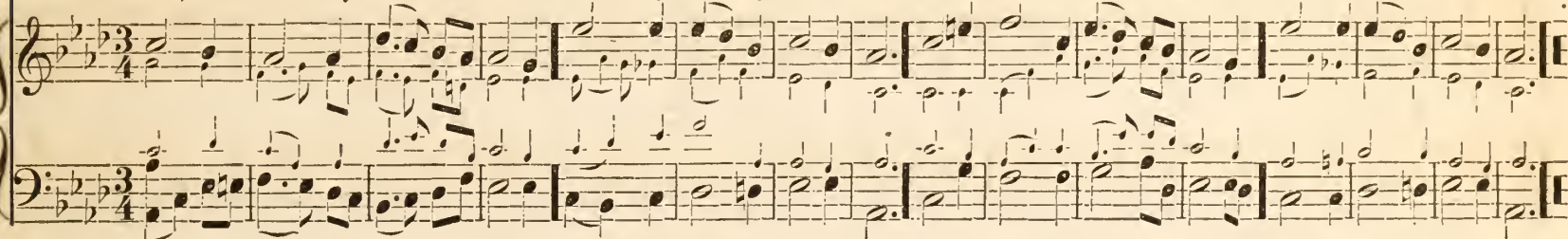
rit. *tempo.*

Hold me in thy powerful hand; Strong de - liv - erer, strong de - liv - erer, Be thou still my strength and shield.

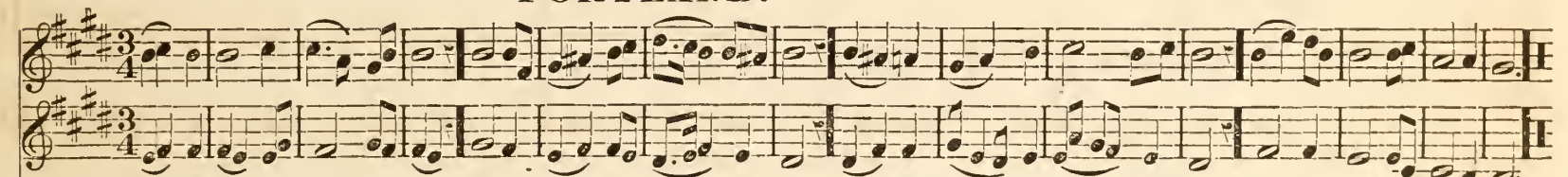
This system contains the next two staves of the musical score. It begins with a 'rit.' (ritardando) marking and a 'tempo.' (tempo) marking. The top staff continues the vocal line, and the bottom staff continues the piano accompaniment. The lyrics are written below the vocal staff.



Lord, have mer - cy and remove us Ear - ly to thy place of rest ; Where the heav'n's are calm above us, And as calm each sainted breast.



PORTLAND. 7s.



All to thee, our God, we owe, Source whence all our bless - ings flow ; And for these our souls shall raise, Grate - ful vows and solemn praise.



1. My Fa - ther's voice, I hear its tones, When sun - light wakes the ro - sy morn; And o'er the dew - y landscape thrown

2. O! that a - mid life's part - ing hour, In tones of com - fort, sweet and clear, That voice of mer - cy and of power,

Its ra - diant tints the earth a - dorn, It speaks in all these kind - ling rays, And bids us wake to prayer or praise.

I may with - in my spir - it hear, As, o'er the waves of death so wild, It calls me home, a trust - ing child.

Dolce.

The turf shall be my fragrant shrine, My temple, Lord, that arch of thine; My censer's breath the mountain air, And si-lent thoughts, my on-ly prayer.

REMINGTON. 8s & 7s.

Father, source of ev'ry blessing, Tune my heart to grateful praise; Streams of mer-cy nev-er ending, Call for ceaseless songs of praise.

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written in a soprano and alto register. The lyrics are written below the vocal staves.

O grant me, Lord, from ev'-ry care And stain of passion free, A - loft thro' virtue's purer air, To hold my way to Thee;

The second system of the musical score continues the composition with four staves. It maintains the same key signature and time signature as the first system. The vocal melody continues across the top two staves, and the piano accompaniment continues on the bottom two staves. The lyrics are written below the vocal staves.

No sin to cloud, no lure to stay My soul as on she springs; Thy sunshine on her joyful way, Thy freedom in her wings.

How mild - ly on the wand'ring cloud, The sun-set beam is cast; So sweet the mem'ry left behind, When lov'd ones breathe their last.

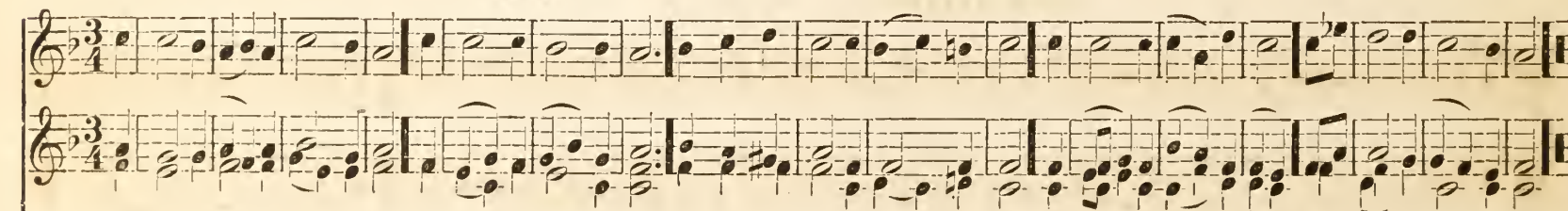
Night falls, but soon yon evening star, Its glo-ries shall re - store, And thus the eyes that sleep in death, Shall wake to sleep no more.



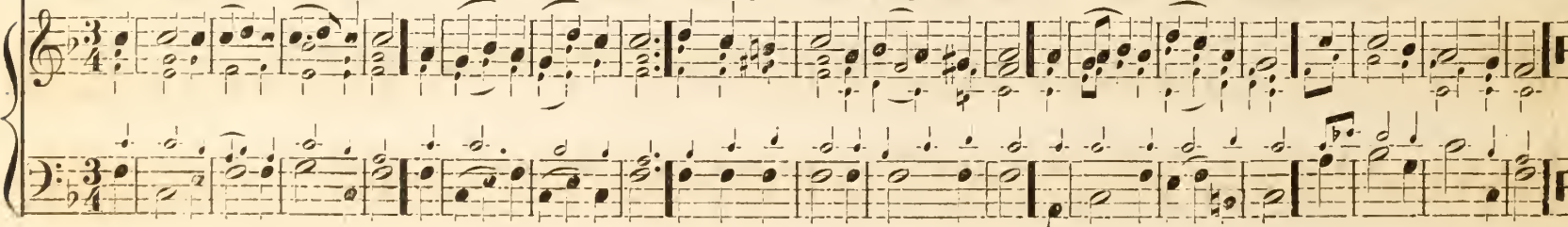
See my Shepherd gent-ly guide To the rich and ver-dant meads, Where the cool-ing wa-ters glide, Where his flock in safe-ty feeds.



SELWYN. C. M. Five Voices.



The bird let loose in east-ern skies, When hasting fond-ly home, Ne'er stoops to earth her wing, nor flies Where i-dle warblers roam, Where i-dle warblers roam.



Be - gin the high ce - les - tial strain, My rap - tured soul, and sing A sacred hymn of grate - ful praise, To heaven's al - mighty King.

This musical score is for the hymn 'SIDNEY. C. M.' in 3/4 time. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The lyrics are: 'Be - gin the high ce - les - tial strain, My rap - tured soul, and sing A sacred hymn of grate - ful praise, To heaven's al - mighty King.'

STANHOPE. S. M.

Behold the morn - ing sun, Be - gins his glo - rious way, His beams thro' all the na - tions run, And light and life con - vey.

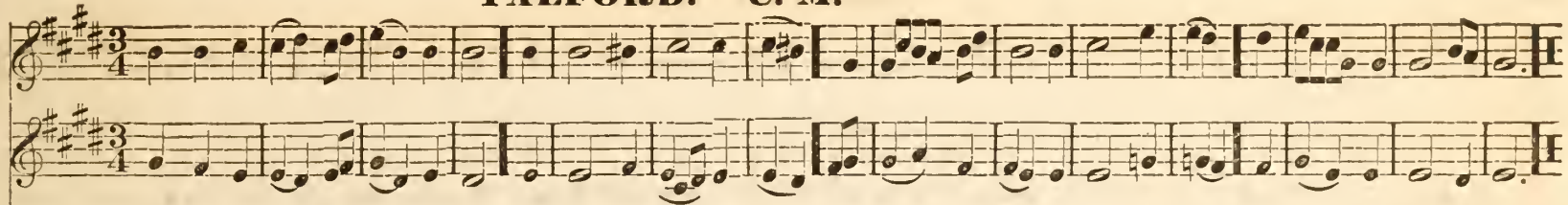
This musical score is for the hymn 'STANHOPE. S. M.' in 4/4 time. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The lyrics are: 'Behold the morn - ing sun, Be - gins his glo - rious way, His beams thro' all the na - tions run, And light and life con - vey.'

When in the sul - try glebe I faint, Or on the thirs - ty mountains pant, To fer-tile vales, and dew - y meads,

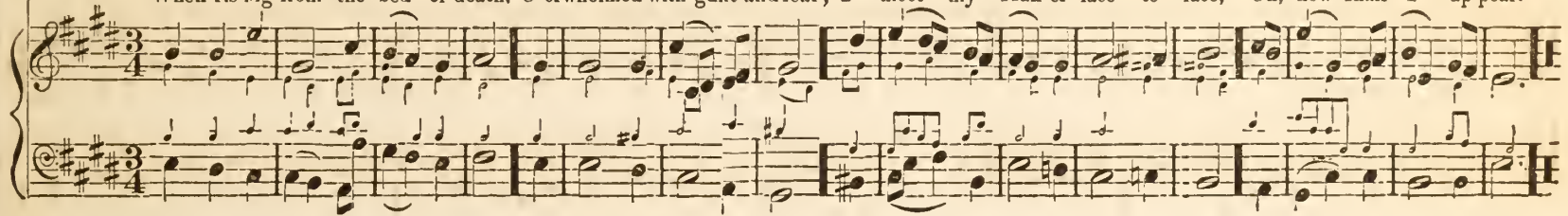
This musical system consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The lyrics are written below the vocal staves.

My wea - ry wand'ring steps He leads, Where peaceful riv - ers, soft and slow, A - mid the ver-dant land - scape flow.

This musical system also consists of four staves, continuing the vocal and piano parts from the first system. The lyrics are written below the vocal staves.



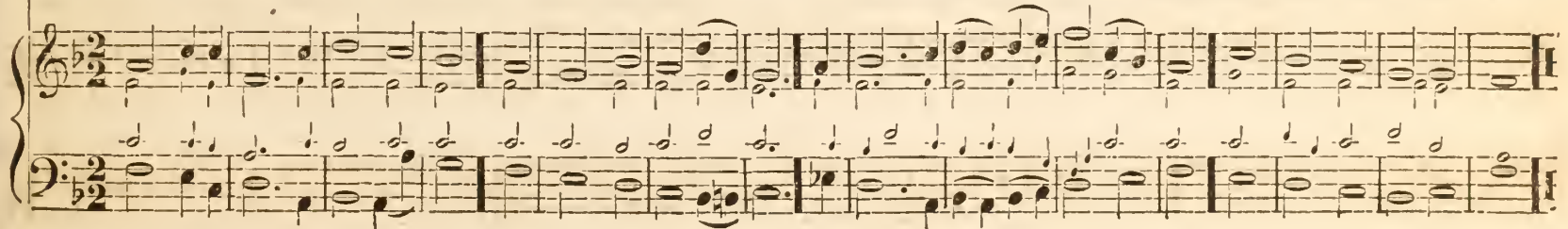
When ris-ing from the bed of death, O'erwhelmed with guilt and fear; I meet my Mak-er face to face, Oh, how shall I ap-pear.



TEMPLETON. C. M.



In every joy that crowns my days, In eve-ry pain I bear, My heart shall find de-light in praise, Or seek re-lief in prayer.



dolce.

1. Abide with me; fast falls the ev'ning tide; The darkness deepens, Lord, with me abide; When other helpers fail, and comforts flee, Help of the helpless, O, abide with me.

2. Swift to its close ebbs out life's little day, Earth's joys grow dim, its glories fade away, Change and decay in all around I see, O thou who changest not, abide with me.

UPTON. C. M.

O God, we praise thee and confess That Thou the on-ly Lord, And ev - er - last - ing Fa - ther art, By all the world adored, By all the world adored.

A-noth-er fleeting day is gone, Slow o'er the west the shadows rise; Swift the short stealing hours have flown, And night's dark mantle veils the skies.

VINGROVE. 6s & 10s.

Words by REV. J. VERY, of Salem.

1. Wilt thou not vis - it me? The plant be-side me feels thy gen-tle dew, Each blade of grass I see, From thy deep earth its quickening mois-ture drew.

2. Come, for I need thy love, More than the flower the dew, or grass the rain, Come, like thy holy dove, And let me in thy sight re-joice a - gain.

The musical score is written for a voice and piano. It consists of two systems of staves. The first system has a vocal staff (treble clef) and a piano accompaniment (grand staff). The second system also has a vocal staff and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The lyrics are written below the vocal staff.

Fa - ther of our fee - ble race, Wise, be - nef - i - cent and kind, Spread o'er na - ture's

am - - ple face, Flows thy good - ness un - con - fin'd, Flows thy good - ness un - con - - fin'd.

When gladness wings my fa - vor'd hour, Thy love my tho'ts shall fill— Resign'd when storms of sor - row low'r, My soul shall meet thy will.

This musical score is for the hymn "Walnut Grove, C. M." It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal line.

WALSINGHAM. L. M.

When the soft dews of kind-ly sleep, My wea-ry eye-lids gent-ly steep; Be my last thought how sweet to rest, For-ev - er on my Saviour's breast.

This musical score is for the hymn "Walsingham, L. M." It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature is one sharp (F#) and the time signature is 2/2. The lyrics are written below the vocal line.

My God, the source of all my joy, The life of my de - lights ; The glo - ry of my bright-est days, And comfort of my nights.

The first system of the musical score for 'Warren Street' is in 3/4 time. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The lyrics are: 'My God, the source of all my joy, The life of my de - lights ; The glo - ry of my bright-est days, And comfort of my nights.'

p *f* *ff*

In darkest hours if Thou appear, Thy dawning is be-gun ; Thou art my soul's bright morning star, And Thou my rising sun, And Thou my rising sun.

The second system of the musical score continues the melody and accompaniment. It includes dynamic markings: *p* (piano), *f* (forte), and *ff* (fortissimo). The lyrics are: 'In darkest hours if Thou appear, Thy dawning is be-gun ; Thou art my soul's bright morning star, And Thou my rising sun, And Thou my rising sun.'

Slow.

The first system of the musical score consists of four staves. The top staff is a single treble clef in 4/4 time, marked 'Slow'. The second staff is a single treble clef in 4/4 time. The third and fourth staves are a grand staff (treble and bass clefs) in 4/4 time. The music is in a key of three flats (B-flat major or D-flat minor). The lyrics are written below the second staff.

Love di-vine, all love ex-cell-ing, Joy of heaven to earth come down; Fix in us thy hum-ble dwelling, All thy faith-ful mer-cies crown

The second system of the musical score consists of four staves, continuing the melody and accompaniment from the first system. The notation and key signature remain the same. The lyrics are written below the second staff.

Fa-ther, thou art all com-pas-sion, Pure, unbounded love thou art; Vis-it us with thy sal-va-tion, En-ter eve-ry long-ing heart.

WESTBEACH. L. M.

Thy goodness crowns the circling year, Thy paths drop fat - ness all a - round, The bar - ren wilds Thy praise de - clare, And echoing hills re - turn the sound.

This musical score is for the hymn 'WESTBEACH. L. M.' It features a four-part setting with a soprano, alto, tenor, and bass line. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is simple and hymn-like, with the lyrics written below the vocal lines. The piano accompaniment is in the lower register, providing a harmonic foundation for the voices.

WYEFORD. L. M.

Come, O my soul, in sa - cred lays, Attempt thy great Cre-a-tor's praise ; But O what tongue can speak his fame, What voice can reach the lofty theme.

This musical score is for the hymn 'WYEFORD. L. M.' It features a four-part setting with a soprano, alto, tenor, and bass line. The key signature is two sharps (D major), and the time signature is 3/2. The melody is more complex than the previous hymn, with the lyrics written below the vocal lines. The piano accompaniment is in the lower register, providing a harmonic foundation for the voices.

Handwritten musical score for the hymn "WYMONDLEY. C. M.". The score is written on four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 2/2. The lyrics are written below the vocal staves.

O ho - ly, ho - ly, ho - ly Lord, Whom heav'nly hosts o - bey— The world is with the glo - ry fill'd, Of thy ma - jes - tic sway.

YORKVILLE. S. M.

Handwritten musical score for the hymn "YORKVILLE. S. M.". The score is written on four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are written below the vocal staves.

Be - hold the morning sun Be - gins his glorious way ; His beams thro' all the na - tions run, And light and life con - vey.

No. 1.



No. 2.



No. 3.

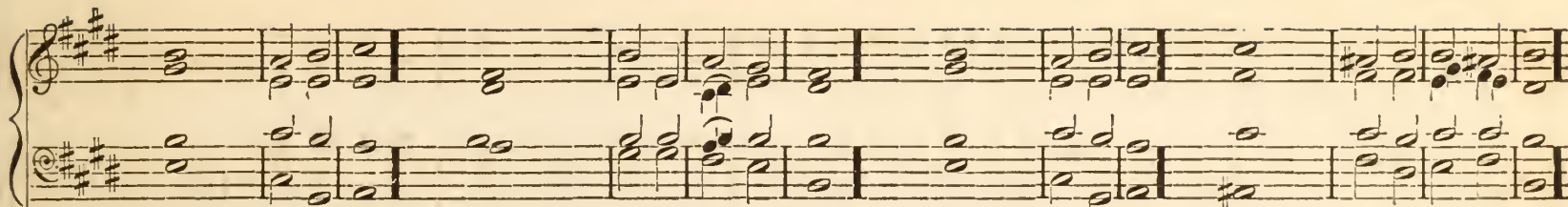


O come let us sing un- to the Lord,	Let us heartily rejoice in the strength of our sal-va-	Let us come before his presence with thanks-giving,	And show ourselves glad in Him with psalms,
For the Lord is a great God,	And a great King above all gods,	In his hand are all the corners of the earth,	And the strength of the hills is his also.
The sea is his, and he made it,	And his hand prepared the dry-land.	O come, let us worship, and fall down,	And kneel before the Lord our Maker.
For he is the Lord our God.	And we are the people of his pasture, and the sheep of his hand.	O worship the Lord in the beauty of holiness,	Let the whole Earth stand in awe of Him.
		For he cometh, For he cometh, to judge the earth.	And with righteousness to judge the world, and

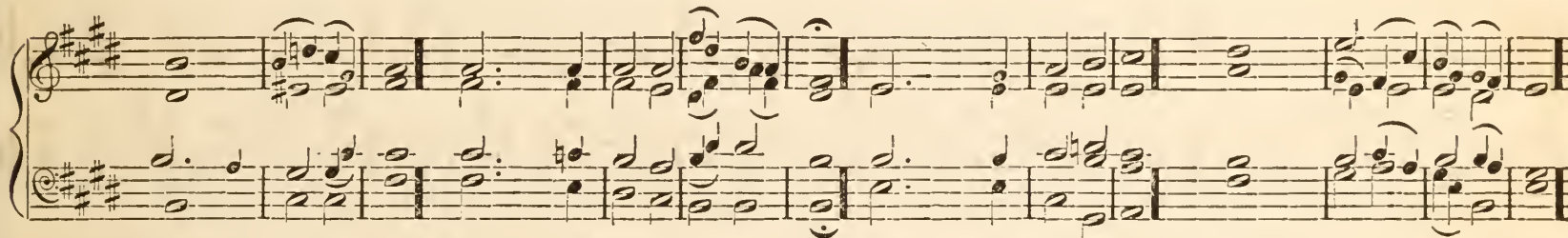
Glory be to the Father, & to the Son, And to the Holy Ghost,
 * Or—Now unto the King eternal, Immortal, invisible, the only wise God.

* As it was in the beginning, is now, & ever shall be,
 Be honor and glory through Jesus Christ, World without end, Amen.

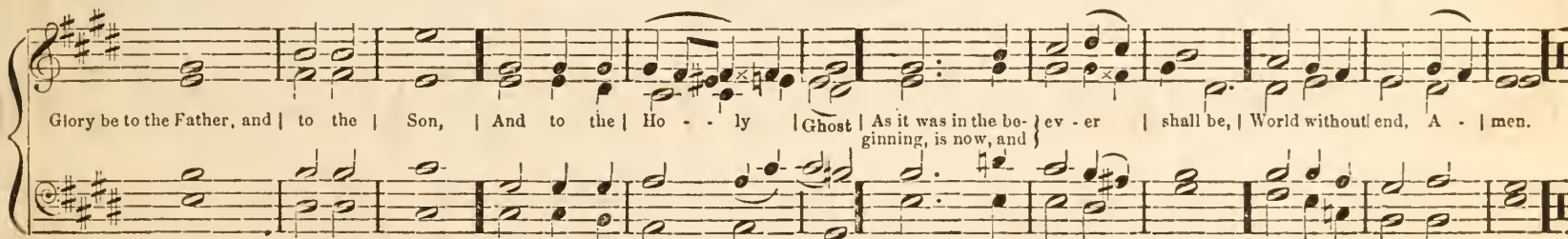
* Either Ascription may be used.



O be joyful in the Lord, | all ye lands, | Serve the Lord with glad- } presence with a | song; | Be ye sure that the Lord | he is | God, | It is he that hath } people and the sheep of his
ness and come before his } made us, and not we } ourselves, we are his } pasture.



O go your way into his gates } courts with praise, | Be thankful unto him and speak good of his | name, | For the Lord is gracious, } ev - er | lasting, | And his truth endur- } ation to | gen - er - ation
with thanksgiving, and unto his } his mercy is } eth from gener- }



Glory be to the Father, and | to the | Son, | And to the | Ho - - ly | Ghost | As it was in the be- } ev - er | shall be, | World without end, A - | men.
ginning, is now, and }

Now unto the King | e - ter - | nal, | Immortal, invis- } only wise | God, | Be honor and glory } Je - sus | Christ, | World without end, A - | men.
ible, the } through }

No. 1.



No. 2.



No. 3.



1
O be joyful in the Lord | all ye | lands,

O go your way into his gates with thanksgiv -
ing, and into his | courts with | praise.
Glory be to the Father, and | to the | Son,

Or, Now unto the | King e - | ternal,

2
Serve the Lord with gladness, and come }
before his | presence | with a | song. }

Be thankful unto Him, and | speak good | }
of his | name.
And | to the | Holy | Ghost.

Immortal, invisible, the | only | wise | God,

3
Be ye sure that the Lord | he is | God,

For the Lord is gracious, his mercy is | ev -
er - | lasting,
As it was in the beginning, is now, and | }
ever | shall be,

Be honor and glory through | Jesus | Christ,

4
It is He that hath made us, and not we our -
selves, we are his | people, and the | sheep
... of his | pasture.

And His truth endureth from gener - | ation }
to | gener - | ation.

World | without | end, | A - | men.
World | without | end, | A - | men.

BENEDICTUS.

65

No. 1.

No. 2.

No. 3.

1.

Blessed be the Lord | God of | Israel.
As he spake by the mouth of his | Holy |
prophets.
Glory be to the Father, and | to the | Son,
Now unto the King e - ter - nal,

2.

For he has visited | and re - | deemed his
people.
Which have been | since the | world be - gan.
And | to the | Holy | Ghost.
Immortal, invisible, the | only | wise | God.

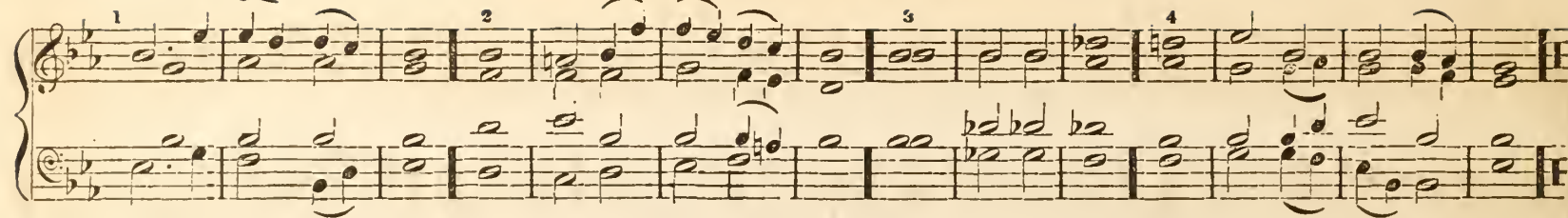
3.

And hath raised up a mighty sal - vation |
for us,
That we should be saved | from our | enemies,
As it was in the beginning, is now, and |
ever | shall be,
Be honor and glory through | Jesus | Christ.

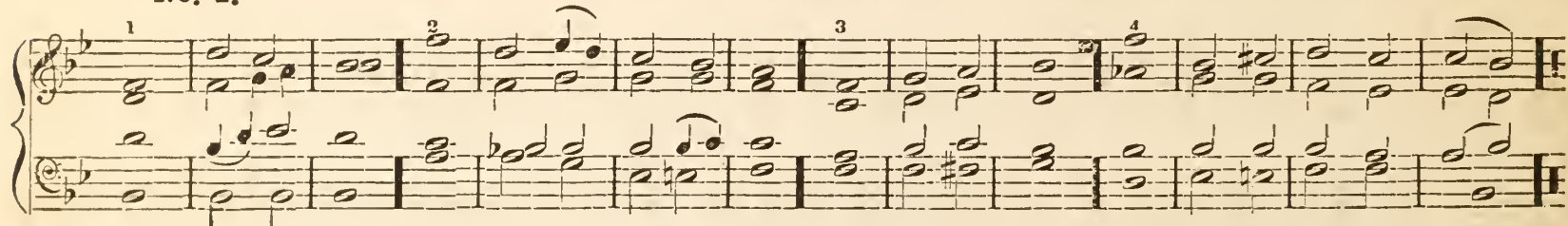
4.

In the | house of his | servant | David.
And from the | hand of | all that | hate us.
World without | end, A - | men, A - | men.
World without | end, A - | men, A - | men.

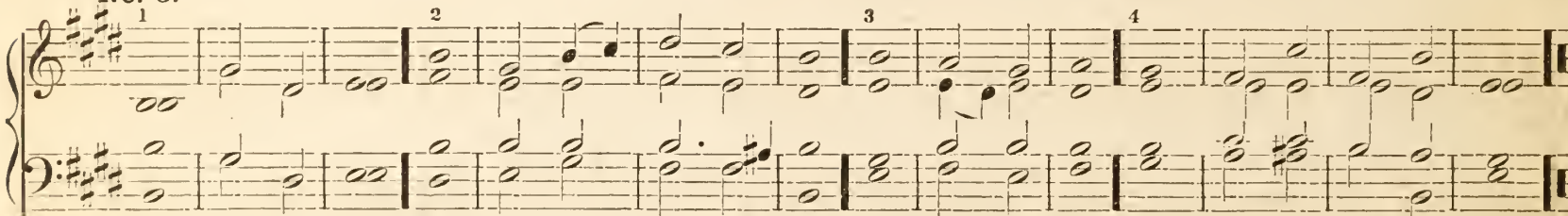
CANTATE.



No. 2.



No. 3.



O sing unto the Lord | a new | song :

The Lord declared | His sal- | vation,
Show yourselves joyful unto the Lord, | all |
ye lands :

With trumpets | also and | shawms,
Let the floods clap their hands, and let the |
hills be joyful together be | fore the | Lord,
Glory be to the Father, and | to the | Son,

Now unto the King e- | ter- | nal,

For He hath | done | marvellous | things.
His righteousness hath He openly | shewed |
in the | sight of the | heathen. }
Sing, re- | joice, | and give | thanks.
O show yourselves joyful be- | fore the |
Lord the | King. }

For He | cometh to | judge the | earth.
And, | to the | Holy | Ghost.

Immortal, invisible, the | only | wise | God.

With his own right hand and with his | arm,
He hath remembered | his mercy and | truth }
toward the | house of | Israel,
Praise the Lord up- | on the | Harp,

Let the sea make a noise, and all that | there- |
in | is,
With righteousness shall he | judge the | world,
As it was in the beginning, is now, and | ever
| shall be,

Be honor and glory through | Jesus | Christ.

Hath he gotten Him- | self the | victo- | ry,
And all the ends of the world have seen the |
sal- | vation | of our | God.
Sing to the harp with a | psalm | of thanks- |
giving.

The round world, and | they that | dwell
there- | in.

And the | people | with | equity.
World without | end, A- | men, A- | men.

World without | end, A- | men, A- | men.

No. 1.

1 2 3 kind-ness. 4 A - men.

No. 2.

No. 3.

1 2 3 4

1
It is a good thing to give thanks un- to
the | Lord,
Upon an instrument of ten strings and
up- | on the | lute,
Glory be to the Father, and | to the | Son,
Or, Now unto the King e- | ter- | nal,

2
And to sing praises unto thy | name |
| O most | Highest.
Upon a loud instrument, | and up- | on
the | harp.
And | to the | Holy | Ghost.
Immortal, invisible, the | only | wise | God.

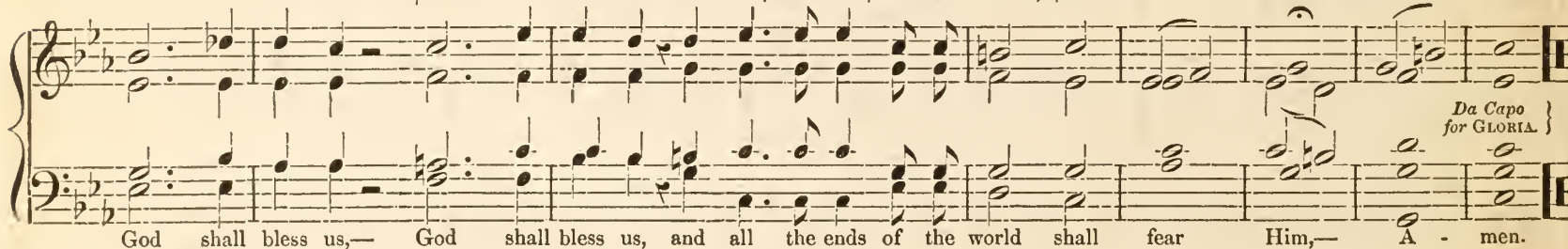
3
To tell of thy loving kindness | early in
the | morning,
For thou, Lord, hast made me | glad
thro' thy | works,
As it was in the beginning, is now, and
| ever | shall be,
Be honor and glory thro' | Je- sus | Christ,

4
And of thy | truth in the | night- | season.
And I will rejoice in giving praise for the
oper- | ations. | of thy | hand.
World | with- out | end, A- | men.
World | with- out | end, A- | men.

DEUS MISEREATUR.



1 God be merciful un-to us and bless us,.....	2 And show us the light of his countenance, and be merciful unto us. }	3 That thy way may be known upon earth }	4 Thy saving health a- mong all nations,.....
Let the people praise thee, O God,.....	Yea, let all the people praise thee. }	O let the nations re- joice and be glad, }	For thou shalt judge the folk righteously, and govern } the nations upon earth..... }
Let the people praise thee, O God,.....	Yea, let all the people praise thee. }	Then shall the earth bring forth her in-crease,..... }	And God, even our own God shall give us his blessing.



*Da Capo
for GLORIA.*

God shall bless us,— God shall bless us, and all the ends of the world shall fear Him,— A - men.

No. 2.



GLORIAS FOR EACH CHANT.

Glory be to the Father, and to the Son, }	And to the holy Ghost..... }	As it was in the beginning, is now, and ever shall be,..... }	World without end. A- men. A- men.
On—Now unto the King e- ter- nal, }	Immortal, invisible, the only wise God. }	Be honor and glory through Je- sus Christ, }	World without end. A- men. A- men.

DEUS MISEREATUR.

69

No. 3.



No. 4.



No. 5.



1 God be merciful unto us and bless us,	2 And show us the light of his countenance, and be merciful unto us.	3 That thy way may be known upon earth,	4 Thy saving health among all nations,
Let the people praise thee, O God,	Yea, let all the people praise thee.	O let the nations rejoice and be glad,	For thou shalt judge the folk righteously, and govern the nations upon earth.
Let the people praise thee, O God,	Yea, let all the people praise thee.	Then shall the earth bring forth her increase. *God shall bless us,	And God, even our own God shall give us his blessing.
Glory be to the Father, and to the Son,	And to the Holy Ghost,	As it was in the beginning, is now, and ever shall be,	And all the ends of the world shall fear Him.
Now unto the King eternal,	Immortal, invisible, the only wise God.	Be honor and glory through Jesus Christ,	World without end, Amen, Amen. World without end, Amen, Amen.

BENEDIC ANIMA MEA.

No. 1.



No. 2.



No. 3.



Praise the Lord | O my | soul ;

Who forgiveth | all thy | sins,
O praise the Lord, ye an- | gels of his, ye that }
ex- | cel in | strength. }
Glory be to the Father, and | to the | Son,

OR—Now unto the King e- | ter- | nal,

And all that is within me | praise his | }
holy | name. }
And | healeth | all thine in- | firmities. }
Ye that fulfil his commandments and hear- }
en un- | to the | voice of his | word. }
And | to the | holy | Ghost.

Immortal, invisible, the | only | wise | God,

Praise the Lord, | O my | soul,
Who saveth thy life | from de- | struction,
O praise the Lord, all | ye his | hosts,
O speak good of the Lord, all ye works of }
* his, in all places of | his do- | minion, }
As it was in the beginning, is now, and | }
ever. | shall be, }
Be honor and glory through | Jesus | Christ,

And for- | get not | all his | benefits.
And crowneth thee with | mercy and | }
loving | kindness. }
Ye servants of | his that | do his | pleasure.*
Praise thou the | Lord, | O my | soul.
World without | end, A- | men, A- | men.
World without | end, A- | men, A- | men.

Slow.

Lord, have mer - cy up - on us, And in - cline our hearts to keep this law.

This musical score is for a hymn in 3/4 time, key of D major (indicated by two sharps). It consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The tempo is marked 'Slow.' The lyrics are: 'Lord, have mer - cy up - on us, And in - cline our hearts to keep this law.'

AFTER TENTH COMMANDMENT.

SLOWER.

Lord, have mer - cy up - on us; and write all these thy laws in our hearts, we be - seech thee.

This musical score is for a hymn in 3/4 time, key of D major (indicated by two sharps). It consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The tempo is marked 'SLOWER.' The lyrics are: 'Lord, have mer - cy up - on us; and write all these thy laws in our hearts, we be - seech thee.'

Lord have mer - cy up - on us, and in - cline our hearts to keep thy law.

This musical score is for a four-part setting. It features a soprano line, an alto line, a tenor line, and a bass line. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "Lord have mer - cy up - on us, and in - cline our hearts to keep thy law." The music is written in a traditional hymn style with a clear melodic line and harmonic support.

AFTER THE TENTH COMMANDMENT.

Lord have mer - cy up - on us and write all these thy laws in our hearts, we be - - seech thee.

This musical score is for a four-part setting. It features a soprano line, an alto line, a tenor line, and a bass line. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "Lord have mer - cy up - on us and write all these thy laws in our hearts, we be - - seech thee." The music is written in a traditional hymn style with a clear melodic line and harmonic support.

The sacrifices of God are a bro - ken spirit; A broken and a contrite heart, O God, Thou wilt not des - pise.

GLORIA. After naming the Gospel.

No. 1.

No. 2.

No. 3.

Glo - ry be to Thee, to Thee, O Lord. Glo - ry be to Thee, to Thee, O Lord. Glo - ry be to Thee, O Lord.

p Moderato.

Cres. *f*

Ho-ly! Ho-ly! Ho-ly Lord! Ho-ly Lord! Ho-ly Ho-ly! Lord God of Sa-ba-oth! Heaven and earth are full, are full of thy glo - ry;

p Cres. *f*

Glo-ry be to Thee,

Glo-ry be to Thee, O Lord, to Thee, O Lord, to Thee, O Lord, to Thee, O Lord, Glo-ry be to Thee, O Lord most High.
Glo-ry be to Thee, O Lord, Glo-ry be to Thee, O Lord,

[31] Glo-ry be to Thee, O Lord.

SANCTUS.

75

Ho - ly, Ho - ly, Ho - ly Lord God of Hosts; Heav'n and earth are full, are

full of thy glo - ry; Glo - ry be to Thee, O Lord, to Thee, O Lord, Most High.

Slower. - - - - -

TRISAGION.

*Bis.**Recitative.*

Therefore with angels, and archangels, And with all the company of Heaven we laud, and mag-ni - fy thy

*Prelude.**Bis.**Ped.**Voci. Slowly.**f**ff*

glorious name ; Ev-er-more praising Thee, and saying,

Ho-ly Lord God of Hosts, Ho-ly Lord God of Hosts, Holy Lord God of Hosts,

Ho - - ly,

Ho - - ly,

Ho - ly,
Ho - ly, Lord God of Hosts,

Ho - - ly,

Ho - - ly,

Ho - ly,

f

Ho - ly, Heav'n and earth are full of thy glo - - ry,

Ho - ly, Heav'n and earth are full of thy glo - - ry, Heav'n and earth are full of thy glo - - ry.

Ho - ly. Heav'n and earth are full of thy glo - - ry, Glo-ry be to

ff Slower.

Glo-ry be to Thee, O Lord,

ff

Glory be to Thee, O Lord, Glory be to Thee, O Lord, Glo-ry be to Thee, O Lord, Glo-ry be to Thee, O Lord, Most High.

Thee, O Lord, &c. *ff Slower.*

GLORIA IN EXCELSIS.

Glory be to God on high, And on earth peace, good will towards men; We praise Thee, we bless Thee, we wor - ship Thee, We glorify Thee, we give

thanks } for Thy great glory. O Lord God, heavenly King, God, the Fa - ther Al - mighty, That take away the sins of the world,
to Thee }

Have mer - cy up - on us. Thou that takest away the sins of the world, Have mer-cy up - on us. Thou that takest away the sins of the

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

world, Have mer - cy up - on us, Thou that takest away the sins of the world, Re - ceive our prayer.

The second system of the musical score continues the hymn. It also consists of four staves (two vocal, two piano). The lyrics are written below the vocal staves. The musical notation continues with various note values and rests, maintaining the same key signature and time signature as the first system.

f

Thou that sittest at the right hand of God, the Fa - ther, Have mer - cy up - on us, For Thou, only art holy, Thou on - ly

ff UNISON.

art the Lord. Thou only, O Christ, with the Ho - ly Ghost, Art most High in the glory of God, the Father. Amen, Amen, A - men.

Organ.

Sva.

Re - pent ye! Repent ye! Repent ye! saith the Lord. { The sacrifices } broken spirit; { A broken and a } God, Thou wilt not despise;
of God are a { contrite heart, O }

The first system of the musical score is written in 2/2 time. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has one flat (B-flat). The lyrics are: "Re - pent ye! Repent ye! Repent ye! saith the Lord. { The sacrifices } broken spirit; { A broken and a } God, Thou wilt not despise; of God are a { contrite heart, O }". The music includes dynamic markings of *p* (piano) and *f* (forte).

Rend your hearts, and not your garments, and { turn un- } Lord your God! { For He is } gracious, { Slow to an- } great kindness, And re-pent - eth Him of the e - vil.
to the { merciful and } { ger and of }

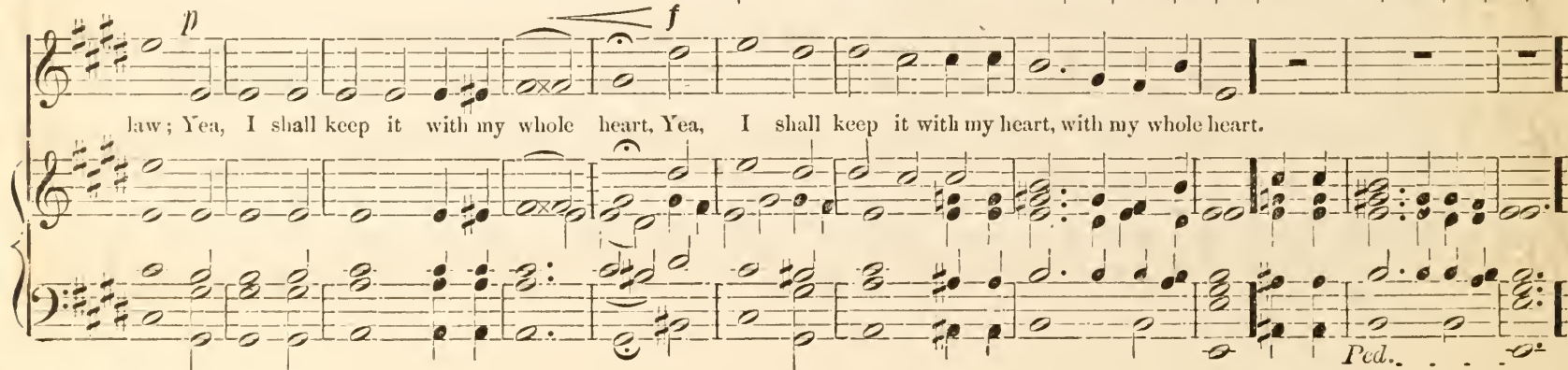
The second system of the musical score continues the melody and accompaniment. The lyrics are: "Rend your hearts, and not your garments, and { turn un- } Lord your God! { For He is } gracious, { Slow to an- } great kindness, And re-pent - eth Him of the e - vil. to the { merciful and } { ger and of }". The music includes dynamic markings of *f* (forte) and *p* (piano).

Prelude.

Prelude musical score in 3/4 time, key of D major (two sharps). The score consists of two staves, Treble and Bass. The melody is primarily in the Treble staff, featuring a series of chords and moving lines. The Bass staff provides a harmonic accompaniment with chords and single notes.

Soprano Solo.

Soprano Solo and Organ accompaniment. The Soprano staff has the lyrics: "Give me un-derstand - ing, and I shall keep thy law; Give me understand - ing, and I shall keep thy law; I shall keep thy". The organ accompaniment is in two staves (Treble and Bass). A dynamic marking *f* (forte) is present above the Soprano staff. A *Swell organ.* instruction is written below the organ staves.



Continuation of the organ accompaniment. The Soprano staff has the lyrics: "law; Yea, I shall keep it with my whole heart, Yea, I shall keep it with my heart, with my whole heart." A dynamic marking *f* (forte) is present above the Soprano staff. The organ accompaniment continues in two staves (Treble and Bass).

Ped.

Tutti. *p*

Give me under - standing, and I shall keep thy law; Give me understand - ing, and I shall keep thy law; I shall keep thy

law; Yea, I shall keep it with my whole heart; Yea, I shall keep it with my heart, with my whole heart.

GIVE ME UNDERSTANDING. Continued.

*Duo. Sop. 2do.**Organ.**Sop. 1mo.*

Make me to go in the way of thy commandments; Make me to go in the

way of thy commandments; for there-in is my de-light, is my de-light, is my de-light, there-

in is my de-light, there-in is my de-light.

GIVE ME UNDERSTANDING. Continued.

85

Be - hold my de -

Be - hold my de - light is

Be - hold, my de - light is in thy commandment, in thy commandment, thy commandment,

Be - hold my de - light is in thy commandment, in thy commandment.

rit. *tempo.*

light is in, in thy com - mand - ment. Be - hold my de - light, Be - hold my &c.

in thy commandment, in thy com - mand - ment. Behold my de - light, Be - hold my de - light is

Be - hold my de - light, Be - hold &c.

GIVE ME UNDERSTANDING. Concluded.

Unison. *rit.*

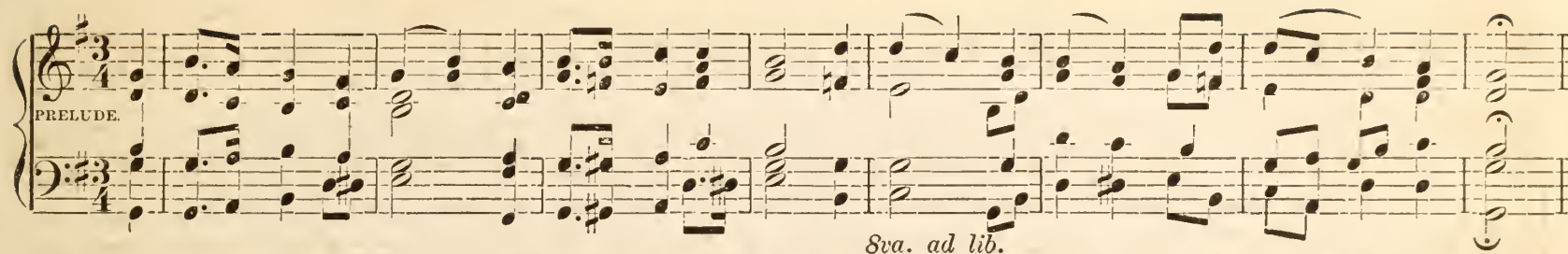
on thy com - mand - ment; O quick - en Thou me in thy right - eous - ness; Be - hold my de - light is in thy com -

tempo.

mandment; O quick - en Thou me in thy right - eous - ness.

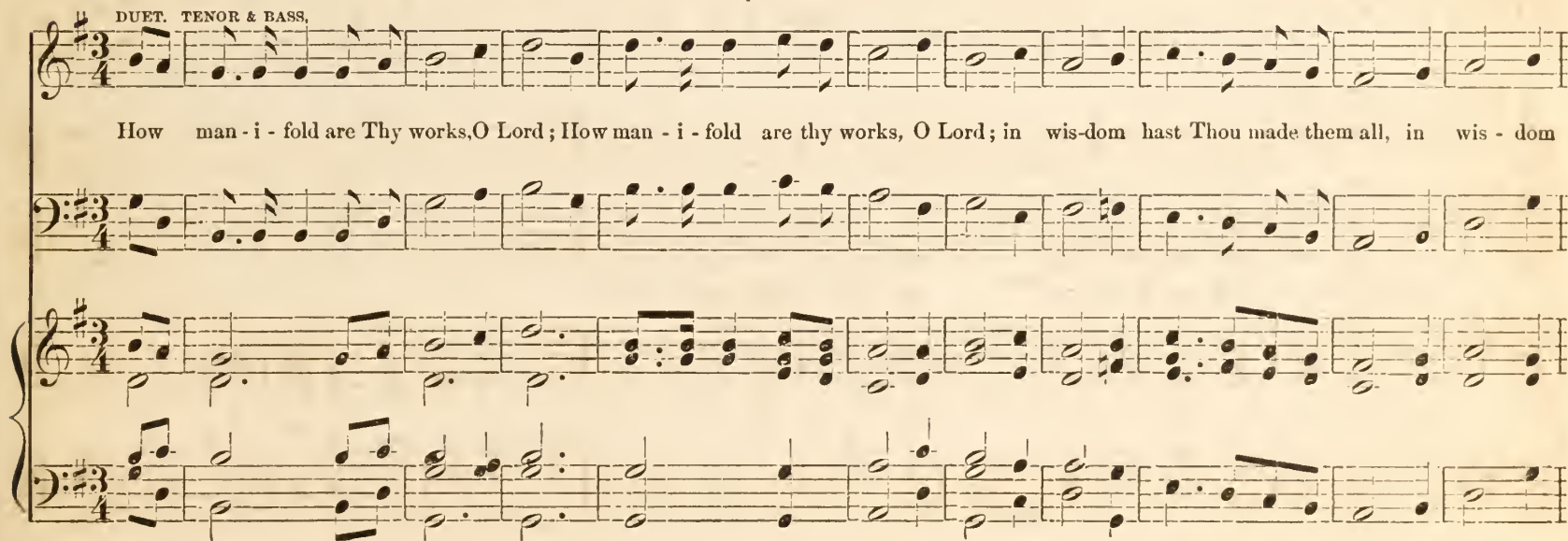
The musical score is written for four staves. The top two staves are for vocal parts in unison, and the bottom two are for piano accompaniment. The key signature is D major (two sharps). The tempo is marked 'tempo.' and the style is 'Unison.' with a 'rit.' (ritardando) marking at the end of the first system. The lyrics are: 'on thy com - mand - ment; O quick - en Thou me in thy right - eous - ness; Be - hold my de - light is in thy com - mandment; O quick - en Thou me in thy right - eous - ness.' The score concludes with a final cadence on the piano part.

PRELUDE.



Sva. ad lib.

DUET. TENOR & BASS.



How man - i - fold are Thy works, O Lord ; How man - i - fold are thy works, O Lord ; in wis - dom hast Thou made them all, in wis - dom

SLOWER. RITARD. *Tempo.*

wisdom hast Thou made them all. How man-i-fold, O Lord, In wisdom hast Thou made them all, How man-i-fold Thy works, O Lord; in wis-dom

TENOR SOLO OBLIGATO.

hast Thou made them all How man-i-fold Thy works, In wis-dom hast Thou made them all. How man-i-fold, how

TENOR.

tutti. O Lord, how man-i-fold, **ACCT.** O Lord, how man-i-fold, how

Unisons *Retard.* *f*

man-i - fold, In wisdom hast Thou made them all, In wisdom hast Thou made them all, In wis-dom, in wis-dom, In

man-i-fold thy works, In wisdom hast Thou made them all, In wisdom hast Thou made them all, In wis-dom, in wis-dom hast Thou made them

Retard.

wisdom hast Thou made them all, In wisdom hast Thou made them all.

Ritard. *f*

all, made them all, In wisdom hast Thou made them all.

Org.

I WILL ARISE AND GO TO MY FATHER. Introit.

SLOW AND EXPRESSIVELY.

*pp**cres.*

The first system of the musical score is written for four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal parts begin with a series of whole rests, followed by a melodic line starting on a G4. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand. The tempo/mood is marked 'SLOW AND EXPRESSIVELY'.

I will a - rise and go to my

The second system continues the musical score. It includes a 'SLOWER.' marking with a hairpin and a 'tempo.' marking with a hairpin. The piano part has a 'p' (piano) marking. The vocal parts continue their melodic line, with the lyrics 'Father, I will a - rise, I will a - rise and go to my Fa - ther, I will a - rise and go to my Fa - ther, and say un - to' written below. The piano accompaniment provides harmonic support with a consistent rhythmic pattern.

Fa - ther, I will a - rise, I will a - rise and go to my Fa - ther, I will a - rise and go to my Fa - ther, and say un - to

f *p*

Him, say un-to Him, Fa-ther I have sin ned, Sin ned against heav'n and be- fore thee, and am no more worthy, and am

ritard.

no more worthy to be call-ed thy son, no more worthy, no more worthy to be call-ed thy son.

LORD OF ALL POWER AND MIGHT.

ORGAN.



The organ accompaniment for the first system is written in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.



Lord of all power and might, Lord of all power and might, Lord of all power and might,

The second system includes a vocal melody line and an organ accompaniment. The vocal line is written in 3/4 time with a key signature of two flats. The lyrics are: "Lord of all power and might, Lord of all power and might, Lord of all power and might,". The organ accompaniment continues the harmonic support for the vocal melody.

RITARD.....

Thou that art the au - thor, Thou that art the giv - er, Thou that art the giv - er of all..... good things, Graft in our hearts the

love of thy name, Graft in our hearts the love of thy name, In - crease in us, in - crease in us, increase in us true re -

lig - ion, Lord of all power and might, Nourish us in all good-ness,

Graft in our hearts the love of thy name, graft in our hearts, graft in our hearts the love of thy name,

Graft in our hearts the love of thy name, graft in our hearts the love of thy name,

Graft in our hearts, &c.

Graft in our hearts thy name, graft in our hearts the love of thy name,

And of thy great mer - cy Keep us in the same, thro' Je - sus Christ our Lord, Thro' Je-sus Christ, thro' Christ our Lord.

ORGAN.

This system contains four staves. The top staff is a vocal line in G-flat major (three flats). The second staff is a vocal line with lyrics. The third and fourth staves are an organ accompaniment in G-flat major, with the label 'ORGAN.' at the end of the system.

Retard.

Voct. Duo.

Core.

And of thy great mer - cy, And of thy great mer - cy, And of thy great mer - cy,

This system contains four staves. The top staff has a 'Retard.' marking. The second staff is a vocal line with lyrics, labeled 'Voct. Duo.' and 'Core.'. The third and fourth staves are an organ accompaniment. The system concludes with a final cadence.

SLOWER.

Tempo.

Thro' Je - sus Christ, thro' Christ our Lord, Thro' Je - sus Christ, thro' Christ our

Keep us in the same, thro' Je - - - sus Christ our Lord, thro' Je - sus Christ our Lord, thro' Je - sus Christ our

Thro' Christ our

Lord, Thro' Je - sus Christ our Lord, A - men.

PRAISE THE LORD, O MY SOUL.

97

Prelude.

8ves.

8ves.

Voci.

Praise the Lord, praise the Lord, O my soul, O my soul, and all that is with - in me, praise his ho-ly name; Praise the Lord, O my

ff

soul, and for - get, for - get not all his ben - e - fits, Praise the Lord, praise the Lord, O my soul, and all that is with - in me,

And for - get not all his ben - e - fits,

rit. *rit.*

Praise his ho - ly name, Praise the Lord, O my soul, and for - get not all his ben - e - fits, Praise the Lord, O my soul, Praise his ho - ly name.

rit.

Who for - giveth all thy sins, and heal - eth all thine in - firm - i - ties, thine in - firm - i

Espressivo.

Who for - giv - eth all thy sins, and heal - eth all thine in - firm - i -

Who for - giv - eth all thy sins, and healeth all thine in - firm - i -

Slower.

Who for - giv - eth all thy sins, and heal - eth all thine in - firm - i - ties, and heal - eth all thine in - firm - i -

rit.

ties, Who heal - eth thine in - firm - i - ties, Who heal - eth all thine in - firm - i - ties.



Who sav - eth thy life from de - struction, and

Who sav - eth thy

Organ. *p*

Who saveth thy life from de - struction, Who sav - eth thy life from de -

crown - eth thee with mer - cy and lov - ing kindness, with mercy and lov - ing kindness, &c.

life from destruction, and crown - eth thee with mer - - cy and lov - ing kindness, with mercy and lov - ing, lov - ing

Who saveth thy life from de - struction, and crown - eth thee with lov - ing kindness, &c.

struction, and crown - eth thee, and crown - eth thee with mercy and lov - ing kindness, &c.

kindness, crowneth thee with mer - cy, crown - eth thee with mer - cy and lov - ing kindness ; O praise the Lord,

all ye works of His, in all places of His do - minion, Praise thou the Lord, O my soul, Praise thou the

The musical score is written for two systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The key signature is G major (one sharp). The first system contains the lyrics: "kindness, crowneth thee with mer - cy, crown - eth thee with mer - cy and lov - ing kindness ; O praise the Lord,". The second system contains the lyrics: "all ye works of His, in all places of His do - minion, Praise thou the Lord, O my soul, Praise thou the". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

rit. al Fine.

Lord, O my soul, Praise thou the Lord, O my soul, Praise thou the Lord, O my soul.

THE LORD SHALL COMFORT ZION.

103

This musical score is for the hymn "The Lord Shall Comfort Zion." It is written in 3/4 time with a key signature of two flats (B-flat and E-flat). The score is arranged for four parts: Soprano, Alto, Tenor, and Bass, with a piano accompaniment. The piano part begins with a "Prelude." The lyrics are: "The Lord shall com-fort Zi - on, The Lord shall comfort Zi - on: Com - fort her, Com - fort her; He shall com - fort her waste". The music features various melodic lines for the vocal parts and a supporting piano accompaniment with chords and moving lines in both hands.

Prelude.

The Lord shall com-fort

Zi - on, The Lord shall comfort Zi - on: Com - fort her, Com - fort her; He shall com - fort her waste

plac-es, He shall comfort her waste plac-es, and make her like E - den, like the gar - den of the Lord.

ORGAN. 3

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are in G-flat major (three flats) and 4/4 time. The piano accompaniment is in the same key and time, with a treble and bass clef. The lyrics are written below the first vocal staff. The organ part is indicated by the word 'ORGAN.' and a triplet of eighth notes in the right hand of the piano accompaniment.

The Lord shall com-fort Zi - on, shall com-fort Zi - on, and make her like E - den, like the gar - den of the Lord.

3

Detailed description: This system continues the musical piece. It features two vocal staves and a piano accompaniment. The lyrics are written below the first vocal staff. The piano accompaniment includes a triplet of eighth notes in the right hand, marked with a '3'.

Voice.

Joy and gladness, joy and gladness shall be found, be found there-

ORGAN.

The first system of the musical score consists of two staves. The upper staff is for the Voice, and the lower staff is for the Organ. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The organ part begins with a series of chords and moving lines in both hands, while the voice part enters with a melody. The lyrics are: "Joy and gladness, joy and gladness shall be found, be found there-".

in, thanks-giv - ing, thanks-giv - ing and the voice of mel - o - dy, thanksgiv-ing, thanksgiv-ing and the voice of mel - o - dy.

The second system continues the musical score. The voice part continues the melody with the lyrics: "in, thanks-giv - ing, thanks-giv - ing and the voice of mel - o - dy, thanksgiv-ing, thanksgiv-ing and the voice of mel - o - dy." The organ part provides accompaniment with chords and moving lines. The system concludes with a double bar line.

The re - deem - ed of the

ORGAN.

The re -

The re - deemed of the Lord shall come to

Ritard. Lord shall come with sing-ing, come with sing-ing un - to Zi - on. *Tempo.*

The re - deem - ed come with sing-ing un - to Zi - on.

VOICE. *p* Sor-row and mourn-ing shall
Sor - row and

ORGAN.

Zi - on, &c. *p* Sor-row and mourning shall flee a

*Ritard.**Tempo.*

Sorrow and mourning shall flee a - way, a - way, a - way, shall flee a - way. Ev - er - last - ing

flee, shall flee a - way, shall flee a - way, a - way, shall flee a - way. Ev - er - last - ing joy shall

mourn-ing shall flee, &c.

way, shall flee a - way, shall flee a - way, a - way, shall flee a - way, Ev - er - last - ing joy shall

joy up - on their heads, shall be up - on their heads.

be up - on their heads, shall be up - on their heads.

Not too fast.

HALLELUJAH

HALLELUJAH

HALLELUJAH

HALLELUJAH

HALLELUJAH

HALLELUJAH; He will

ALTO.

HALLELUJAH

HALLELUJAH

1st & 2nd SOPRANI.

HALLELUJAH

HALLELUJAH

For the Lord shall comfort Zi - on, He shall com - fort her waste pla - ces, and

HALLELUJAH

HALLELUJAH

HALLELUJAH

HALLELUJAH

HALLELUJAH

hal - le - lu - jah, He will

make her like E - den, like the gar - den of the Lord. Hal - le - lu - jah, A - men.

make her like E - den, like the gar - den of the Lord. Hal - le - lu - jah, A - men.

Slower.

THE LORD SHALL COMFORT ZION.

109

The first system of the musical score. It features a vocal melody in the upper staves and an organ accompaniment in the lower staves. The key signature is one sharp (F#) and the time signature is 3/4. The organ part is marked 'ORGAN.' and consists of a right-hand melody and a left-hand accompaniment. The lyrics 'The Lord shall com - fort Zi - on, He shall com - fort her waste pla - ces, and' are written below the vocal staff.

ORGAN.

The Lord shall com - fort Zi - on, He shall com - fort her waste pla - ces, and

The second system of the musical score. It continues the vocal melody and organ accompaniment from the first system. The lyrics 'make her like E - den, like the garden of the Lord, He will make her like Eden, like the garden of the Lord, Joy and' are written below the vocal staff. The organ part is again marked 'ORGAN.'.

make her like E - den, like the garden of the Lord, He will make her like Eden, like the garden of the Lord, Joy and

ORGAN.

RITARD.

TEMPO.

gladness, joy and gladness, shall be found, be found there - in, joy and gladness, joy and gladness, thanksgiving and the voice of mel - o - dy, thanksgiving and the

RITARD.

voice, the voice of mel - o - dy, the voice of mel - o - dy, the voice of mel - o - dy, Joy and gladness, joy and gladness, and the voice of mel-o-dy.

FUNERAL DIRGE.

111

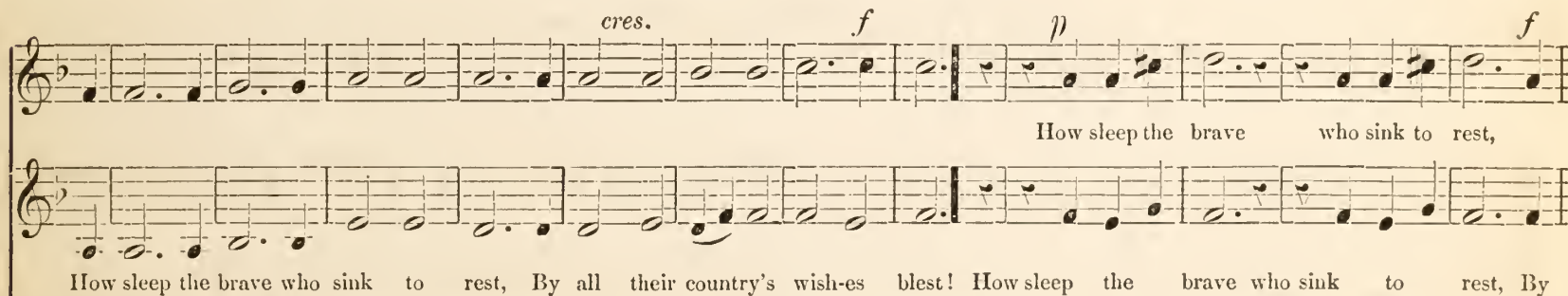
Words by WILLIAM COLLINS.

Written for the Funeral Service of GEN. FREDERIC W. LANDER, at Salem, Mass., March 8th., 1862.

Espressivo.

PRELUDE.

The prelude is written for piano in 4/4 time, marked *Espressivo* and *mp*. It consists of 16 measures. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

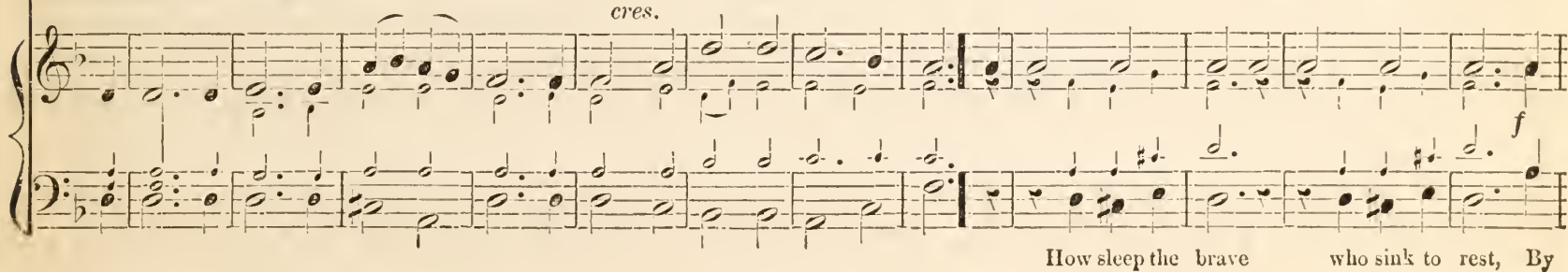


cres. *f* *p* *f*

How sleep the brave who sink to rest,

How sleep the brave who sink to rest, By all their country's wish-es blest! How sleep the brave who sink to rest, By

The vocal melody is in 4/4 time, marked *cres.*, *f*, *p*, and *f*. It consists of 16 measures. The piano accompaniment is in 4/4 time, marked *cres.*, and consists of 16 measures. The lyrics are: "How sleep the brave who sink to rest, By all their country's wish-es blest! How sleep the brave who sink to rest, By".



cres. *f*

How sleep the brave who sink to rest, By

The piano accompaniment is in 4/4 time, marked *cres.* and *f*. It consists of 16 measures. The lyrics are: "How sleep the brave who sink to rest, By".

all their country's wish - es blest!

DUET. SOPRANO & ALTO.

p 1st SOPRANO.

TUTTI.

2d SOPRANO.

When Spring with dew - y fin - gers cold, Returns to deck . . . their hal - lowed mold, She there shall

ACCOMPANIMENT.

TUTTI.

SLOWER.

TEMPO.

By

dress a rich - er sod, Than Fanev's feet have ev - er trod, have ev - er trod.

By Fairy hands their knell is rung.

Voice.

Accel.

By

Fairy hands their dirge is sung....

their knell is sung, By forms un - seen their dirge is sung, their dirge is sung, By forms un - seen their dirge is

Fairy hands their knell is sung....

*Ritard.*CHORAL. *pp*

sung, their dirge is sung; There Honor comes, a pil - grim gray, To bless the turf that wraps their clay;

The first system of the musical score. It consists of four staves. The top two staves are vocal parts (Soprano and Alto), and the bottom two are piano accompaniment (Right and Left Hand). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo marking is *Ritard.* and the dynamic is *CHORAL. pp*. The lyrics are: "sung, their dirge is sung; There Honor comes, a pil - grim gray, To bless the turf that wraps their clay;".

CHORAL.

And Freedom shall a - while re - pair, To dwell a weep - ing pil - grim there, A weep - ing pil - grim there.

The second system of the musical score, continuing from the first. It also consists of four staves (vocal and piano). The lyrics are: "And Freedom shall a - while re - pair, To dwell a weep - ing pil - grim there, A weep - ing pil - grim there." The musical notation continues with similar melodic and harmonic patterns.

OMNES TERRÆ JUBILATE.

115

100th PSALM, translated by CHARLES R. KENNEDY, Trinity College, England.

Slowly & solemnly.

1. Om - nes ter - ræ ju - bi - la - te, Læ - tæ De - um ad - o -

2. E - jus an - te por - tum sta - te, E - jus cu - ri - as in -

ra - te, Cum - que can - tu fes - ti - na - te, In con - spec - tum Dom - i - ni, Dom - i -

tra - te, No - men e - jus col - lau - da - te, Red - di - to - te gra - ti - as, Nam - que

num sci - to - te De - um, No - bis es - se so - lum De - um, De - us est qui nos ere a - vit, Sumus

De - us lau - de dig - nus, Sem-per clem - ens et be nig - nus; Se - rus vin - dex pec - ca - to - rum, Inque

The first system of the musical score consists of five staves. The top two staves are for vocal parts, with lyrics written below them. The bottom three staves are for piano accompaniment, with a grand brace on the left. The music is in a key with one sharp (F#) and a 2/4 time signature. The first system ends with a repeat sign.

il - li quos cur - va - vit, Sum - us il - li quos eu - rav - it, Pe - us at - - que pop - u - li.

sæc - la se - cu - lo - rum, In - que sæc - la se - cu - lo - rum, Du - rat e - jus ver - i - tas!

The second system of the musical score also consists of five staves. It continues the vocal and piano parts from the first system. The lyrics are written below the vocal staves. The system concludes with a final double bar line and repeat dots.

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

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